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## Anthropology

NEW SERIES, NO. 28

**An Ethnographic Collection from  
the Northern Ute in the  
Field Museum of Natural History**

**James W. VanStone**

**August 29, 1997**

**Publication 1486**

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**James W. VanStone**

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Department of Anthropology  
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# An Ethnographic Collection from the Northern Ute in the Field Museum of Natural History

James W. VanStone

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## Abstract

The ethnographic collections of the Field Museum of Natural History contain 109 objects collected among the Northern Ute by George Dorsey in 1900. The artifacts in this collection are described and illustrated. For comparative purposes, information is included from previous studies of the Ute and their neighbors in the Great Basin and on the adjacent Plains, most notably a study of the Northern Ute by Anne M. Smith (1974).

## I. Introduction

The Shoshonean-speaking Ute Indians formerly occupied the entire central and western portions of Colorado and all of eastern Utah, extending into the drainage of the San Juan River in New Mexico. From roughly 1650 to 1850 Ute groups were organized into large summer hunting bands, usually named after a geographical feature of the territory they occupied or for a subsistence resource that they exploited. Before the Indians obtained horses, gathering was a more important subsistence activity than hunting. Basic material culture elements during that period included basketry, the brush-covered dwelling, the bow and arrow, nets, and hare-fur clothes (Jorgensen, 1972, p. 29; Callaway et al., 1986, pp. 354–355).

In the 17th and 18th centuries Ute bands raided in New Mexico, where they stole horses from the Spanish. By 1770 the Utes of the western slopes of the Rocky Mountains were full equestrian bands. Also by this time several Plains tribes, including the Arapaho and Cheyenne, had acquired horses in sufficient quantities to allow them to encroach on Ute hunting territories in the mountain valleys. The introduction of the horse allowed the western Ute to hunt communally, which was more efficient than the efforts of individual hunters. Mounted hunters were able to surround and kill large game animals and transport their carcasses to a central location. Communal hunting encour-

aged the development of bilateral bands and political unity, the latter strengthened by the need for protection in warfare (Jorgensen, 1972, p. 29; Callaway et al., 1986, pp. 354–355).

Although game continued to be plentiful in Ute traditional territories, the western Ute pursued bison herds on the Plains east of the Rocky Mountains where they also traded, captured horses, and harassed villages. There they learned Plains war patterns from the Cheyenne, Arapaho, Wind River Shoshone, and others (Jones, 1955, p. 237).

By the 1830s, fur traders were numerous in eastern Utah; the Indians received repeating rifles at about this time. In 1847 the area was settled by Mormons, who appropriated the well-watered valleys that were best suited for farming. This resulted in a reduction in the number of food animals and pelts for trade on which the western Ute had depended. Pressure from Mormon farmers caused some Ute bands to turn to raiding, and between 1850 and 1870, occasional warfare erupted between the two groups. By 1870, most of the western Ute had become dependent on government rations for much of their subsistence. The first Christian mission among the Ute was established at Whiterocks in 1897 (Jones, 1955, pp. 237–238).

The people known today as the Northern Ute live in northeastern Utah on the Uintah and Ouray Reservation, which is a combination of two earlier reservations. The original Uintah Valley Res-

ervation was established in 1861 for the Uintah band, which was displaced from its traditional lands, which extended from Utah Lake east through the Uintah Basin to the region of the upper Green River (Fig. 1). After 1864, most Ute living in central Utah were also forced onto this reservation. The White River Ute from eastern Colorado were relocated to the Uintah and Ouray Reservation after 1880. Also in 1880, a government treaty forced the Uncompahgre Ute to sell their land in central Colorado and move to an area just south of the Uintah Reservation; there a new reservation, named Ouray after an Uncompahgre Ute chief, was established in 1882. Thus, by 1882, nearly all the Ute north of the Colorado River and the Uncompahgre Ute south of the Colorado River were living on the present Uintah and Ouray Reservation. Although hunting was increasingly curtailed, few Indians wished to give up the chase to farm and raise livestock (Jones, 1955, pp. 237–238; Jorgensen, 1972, pp. 49–50; Callaway et al., 1986, p. 339). It was on this reservation, in the summer of 1900, that George Dorsey made the collection of ethnographic material described in this study.

### George Dorsey as Collector

George A. Dorsey joined the staff of the Field Columbian Museum (later the Field Museum of Natural History) in 1896 as curator of anthropology. During his first 10 years at the museum, he concentrated on building the North American Indian collections, an effort accomplished through a series of expeditions that he undertook himself or entrusted to various assistant curators. Dorsey firmly believed in concentrating money and energy on selected locations to fill in the gaps in collections from the World's Columbian Exposition acquired in 1893 to establish the new museum.

Dorsey's views on collecting are evident in his correspondence with various field workers sent out under his direction (Rabineau, 1981, p. 34; VanStone, 1983, pp. 2–6; 1992, pp. 2–3; 1996, pp. 2–3). He considered it important to "clean up" reservations because he did not believe that most regions were worth a second trip when many other areas were poorly represented in the museum's collections. Dorsey thus sought to collect broadly, but he insisted that collections made by his colleagues be as well documented as possible. In addition to his museum colleagues, Dorsey also encouraged collaborators, such as H. R. Voth with

the Hopi, to engage in collecting and research for the museum.

In 1897, the year following his employment by the museum, Dorsey made his first field trip for his new employer. On May 12, 1897, he and Edward Allen, the museum's photographer, left Chicago on a 4-month trip that included visits to the Blackfoot (Blood), Kutenai, Flathead, Haida, Tsimshian, Hopi, and Zuni reservations. The purpose of this expedition was "to secure ethnological and physical anthropological material for the building of groups which would adequately portray the culture and physical characteristics of these tribes" (Field Columbian Museum, 1897, pp. 186–188).

Three years later, from May to July 1900, Dorsey undertook another ambitious trip through the western states with similar goals in mind. He visited, among others, the Shoshone and Arapaho reservation in Wyoming, the Bannock and Nez Perce reservations in Idaho, the Paiute reservation in Nevada, the Umatilla and Klamath reservations in Oregon, the Assiniboine and Yanktonai reservations in Montana and North Dakota (VanStone, 1996), as well as the Uintah and Ouray Reservation in eastern Utah. During this whirlwind tour of western reservations, he collected more than 1,800 ethnographic objects, but documentation is sparse for all of them. Although an exact itinerary is lacking, Dorsey could not have spent more than a few days at each location.

## II. The Collection

In the collections of the Department of Anthropology, Field Museum of Natural History, the Dorsey assemblage of Northern Ute ethnographic artifacts (accession 699) is assigned 118 numbers representing the same number of objects. Paired objects, such as moccasins and leggings, groups of identical artifacts (e.g., arrows), and composite artifacts (e.g., rasps, games) have one number and are counted as single artifacts. At the time this study was begun, nine objects could not be located in storage or on exhibit. Of this number, four were "unaccounted for," four were sold, and one was "disposed of." In the catalog, 101 objects are described as having been collected at Whiterocks and are identified as "Uintah," and an additional 17 were obtained at Ouray and are designated "Uncompahgre." Dorsey's handwritten list of the objects he collected includes the price paid for

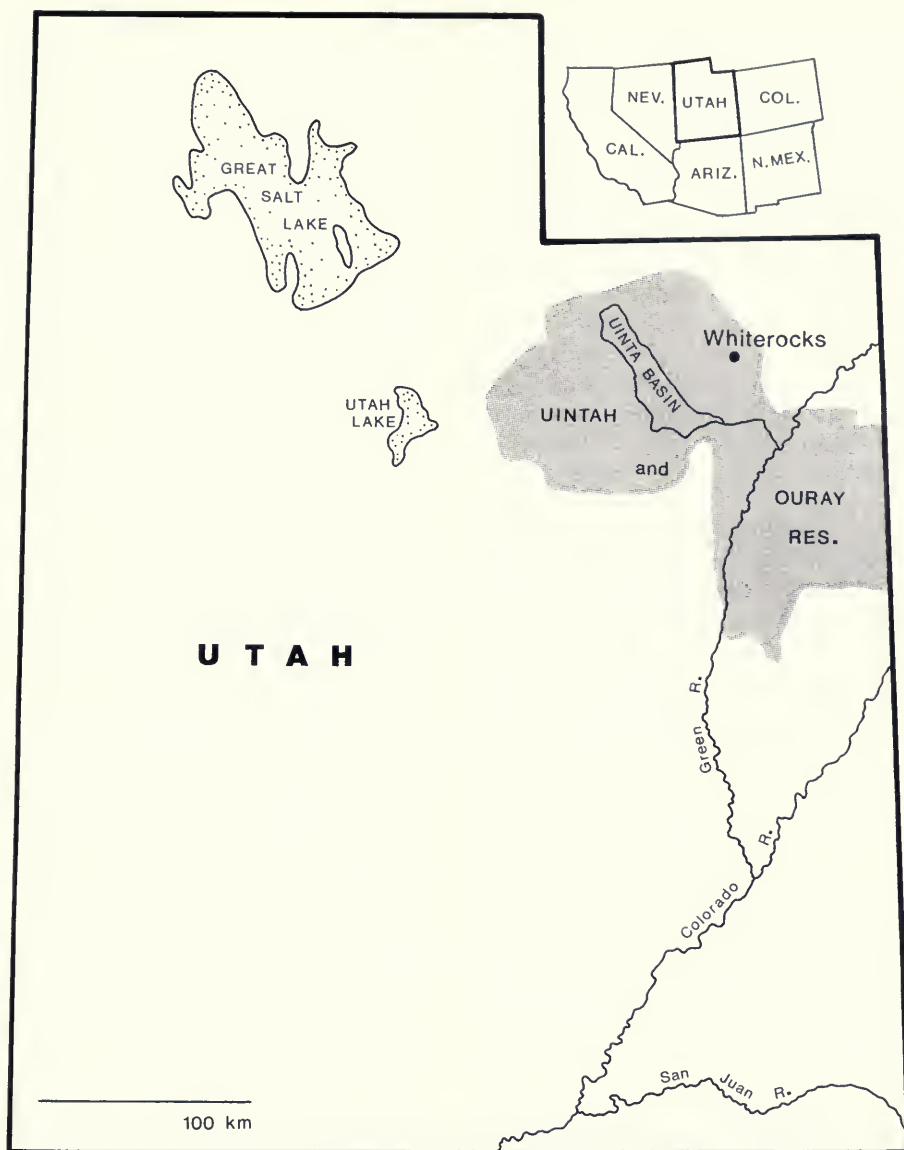


FIG. 1. Map of Utah.

each, though three objects have no associated price. These prices are included in the Appendix. Dorsey spent a total of \$51.30 for the collection. Except for proveniences and this information about the money spent on acquisition, this collection is undocumented.

Northern Ute artifacts in the Dorsey collection are described within the following use categories: subsistence, tools, household equipment, clothing, personal adornment, ceremonial equipment, games and toys, and miscellaneous. Descriptions of the artifacts which follow should be read while

examining the accompanying photographs. Publications in which Ute artifacts are described and illustrated are few. For comparisons I have, of necessity, relied heavily on Smith (1974).

### Subsistence

The collection contains a single *self bow* of hardwood. The front of the stave is convex, the back flat, and the grip is slightly thinner than the limbs. There is a single U-shaped notch at the end



of each horn for the attachment of the bow string, which consists of two strands of twisted sinew. Because this weapon is on exhibit, its total length can only be estimated at about 90 cm. It shows no obvious signs of use and may have been made for the collector (catalog number 61035-1). Smith (1974, pp. 108–109) noted that juniper (*Juniperus* sp.), common chokecherry (*Prunus virginiana*), or Saskatoon serviceberry (*Amelanchier alnifolia*) were the preferred woods for bows and that in use the weapon was held nearly horizontal.

Because of their geographical location, the Ute shared subsistence traits of the Plains as well as the Great Basin Indians in that they hunted buffalo (*Bison bison*) and elk (*Cervus elaphus*), as well as mule deer (*Odocoileus hemionus*) and hares (*Sylvilagus* sp.). According to Smith (1974, pp. 107–108), the bow made of mountain sheep (*Ovis canadensis*) horn was the earliest form of that weapon used by the Northern Ute. It was first replaced by the simple self bow and then by the sinew-backed, double-curved bow.

The collection originally contained 25 arrows with hardwood shafts; one is missing. All but one are approximately 70 cm in length, and the shafts are circular in cross section. The notches are U-shaped, and the nocks are slightly bulbous. All of these arrows are fletched with trimmed hawk (*Buteo* sp.) or turkey vulture (*Cathartes aura*) feathers, between 13 and 17 cm in length. The barb has been removed from each end of the vane, exposing about 5 cm of the shaft or spine at the distal end and 2 cm at the proximal end. Each vane is parallel to the long axis of the shaft and is not spiraled. Fine sinew threads were used to lash the feathers to the shaft.

Nineteen of these arrows have triangular metal blades with straight or slightly concave bases and sharpened edges. They are inserted into the split distal ends of the shafts parallel to the plane of the notch. With three exceptions, the lashings are smeared with a pitch-like substance (61035-16, 20; Fig. 2b,d).

Five arrows lack inserted blades; they were simply worked to a point at the distal end (61035-23,24; Fig. 2a,e). According to Smith (1974, p. 111), these arrows were used for birds and hares, while those with metal points were for larger game.

A single arrow, measuring 80 cm in length and thus slightly longer than the others, is tipped with a steel spike that is inserted into a long slit in the shaft. The slit is wrapped with strips of rawhide

covered with pitch (60135-19; Fig. 2c). This arrow is noticeably heavier than the others.

Eighteen arrows are decorated with bands of red pigment at or near the proximal end of the shaft. Three of these also have black bands just below the metal blades (60135-16,20; Fig. 2b,d). Smith (1974, pp. 109–110) noted that the decoration of arrows was a matter of individual choice and that red was the favorite color. She does not indicate that this decoration also served as ownership marks. Arrows were sometimes made by the hunters themselves, but more often they were made by skilled old men, who traded them for hides or food.

The collection contains two arrow straighteners, one made of horn (60982; Fig. 3f) and the other made of bone (60989; Fig. 3d). Both have larger and smaller holes. According to Smith (1974, p. 111), an arrow was run through the larger hole when the wood was green to remove the bark. The wood was then dried and warmed before being run through the smaller hole to obtain an even diameter.

A pair of arrow smoothers each consists of two identical pieces, with grooves along one side that were fitted together over an arrow shaft. Presumably the shaft to be smoothed was pulled back and forth in the groove until the desired smoothness was achieved. The more carefully worked smoother is of fine-grained sandstone (60990-1,2; Fig. 3c), and the more roughly finished implement is made of volcanic rock (60987-1,2; Fig. 3b). Traces of a brown substance, possibly wood fragments, occur in the grooves of both smoothers.

An object in the collection described in the catalog as a “beaver bait bottle” consists of a substantial section of wood, hollowed out for about half its length, with a wood stopper. The stopper is attached to the rest of the container with rawhide thongs through holes on either side, just below the opening. A narrow ring of bark has been removed from the bottle near the center (60945; Fig. 4b). Possibly this bottle contained beaver (*Castor canadensis*) castor, which could be used for bait around traps set for these animals. According to Smith (1974, pp. 57–58), in the days before traps, beaver were taken by destroying a dam and clubbing or shooting the animals when they appeared.

Smith (1974, p. 65) noted that a great variety of seeds ripening from early spring to late fall were used by the Northern Ute. Essential to the preparation of seeds was the winnow and parching tray, one of which is in the collection. Ac-

cording to Smith (1974, p. 91), squawbush (*Rhus trilobata*) was the preferred material for making all kinds of baskets and trays, but willows (*Salix* sp.) might be used for coarse work. This tray is diagonally twined, each piece of warp being engaged alternately at each weft crossing (Adovasio, 1977, p. 16). It is oval in shape, and one end is narrower, with an open space for the fingers. The final weft row is attached with separate strips of fiber to a rim that consists of a single willow twig curved to the shape of the tray and lap-spliced (60973; Fig. 4d). An almost identical Ute diagonally twined winnow and parching tray is illustrated by Fowler and Dawson (1986, p. 713, Fig. 4a).

The Ute employed the *metate* to reduce their seeds to meal (Smith, 1974, p. 98). The collection contains a single metate of fine-grained sandstone. It is flat, oval, and rimless, and appears to have been used on both sides (60992; Fig. 3a). The collection also contains a much heavier object of approximately the same size and shape, with a convex base, made of volcanic material. It is described in the catalog as a "*grinding stone*" (61048; Fig. 4c). Perhaps, like the metate, it was used for the production of meal.

Mortars and pestles are comparatively rare among the Ute and were often collected from archaeological sites (Stewart, 1942, p. 262). They were used more for mashing meat, berries, and nuts than for grinding. The collection contains two objects identified in the catalog as "crushers" or *pestles*. The first is an elongate, rounded stone that is unworked but shows indications of use at both ends (60935; Fig. 4a). The second has been carefully worked to an oval shape with ridges on either side. It also shows signs of use at both ends (60934; Fig. 3e).

## Tools

Tools are poorly represented in the Northern Ute collection. A large flake of fine-grained sandstone is described in the catalog as a "*knife*" (60967; Fig. 5d). It could have been used as a skinning tool. A water-worn, fine-grained stone is described in the catalog as a "*rubbing stone*" (60984; Fig. 5c); it does not appear to have been used as a whetstone.

A well-made *awl* has a long metal point inserted into a bone handle. The handle is ornamented with incised dots and lines filled with blue pigment (61036; Fig. 5b). Awls were used in the

construction of coiled baskets (Smith, 1974, p. 92) and to make clothing.

The collection contains a *rope twister*, a device that includes two pieces: a flat section of commercially prepared board, or spinner, worked to a point at one end, with a pronounced neck just below the point and a round perforation just below the neck; and a stick with four deep grooves at the distal end (61043-1,2; Fig. 5a). The four grooves will accommodate four strands of the material to be twisted. Rope twisting was usually done by two individuals. One end of a length of the material to be twisted was tied to the neck of the spinner and was held by one person. The material was then run out to the second person, who was holding the notched stick, wrapped around one of the notches, and run back to the neck of the spinner. Missing from this assemblage is another stick that would be inserted in the perforation, allowing the person holding the spinner to spin it in a clockwise direction (Fig. 6). Spinning the spinner caused the individual strands to be twisted into a single strand (Kluckhohn et al., 1971, p. 97; Anonymous, 1993). Rope twisters were used in the production of horsehair, wool, and plant-fiber ropes.

## Household Equipment

Smith (1974, p. 97) noted that the household possessions of a typical Northern Ute family consisted of "a painted parfleche and a buckskin bag for clothing, a buffalo hide parfleche for meat, two basket water jugs, a berry basket, parching tray, wood and horn cups and ladles, baskets (or pots) for boiling." The collection contains examples of most of these items.

Plains-type parfleches were made of deer or buffalo hide. A whole prepared hide was staked out on the ground, and as many designs as would fit were painted on the hide before it was cut. The usual size of an envelope-style parfleche, when completed and folded, was about 30 × 90 cm (Smith, 1974, p. 96).

The collection contains seven *parfleches* made of tough, waterproof hide, probably cow, buffalo, or deer, but none of the envelope style. Construction of the envelope-style of parfleche was said to have been rare among the Ute, although many were borrowed from neighboring tribes (Torrence, 1994, p. 157). Two Northern Ute envelope parfleches illustrated by Smith (1974, Pl. 26c) have painted designs similar to those on parfleches to



be described here. Three examples in the Field Museum's collection are cylindrical and four are flat cases.

A small cylindrical parfleche is constructed from a single piece of rawhide, rolled to form a tube, and tapered slightly toward the bottom. The vertical seam overlap was secured by lacing a single thong through several pairs of holes at regular intervals along its length. The ends of the tube are covered with unpainted discs of rawhide, fastened in place by laced and knotted thongs. Traces of hair on these discs indicate that they were made from deerskin. One half of the outer surface of the cylinder is decorated with triangular designs in red, dark blue, and yellow pigment. Near the center of the undecorated portion of the cylinder is a short suspension loop of knotted thongs (60936; Fig. 7b).

A very large cylindrical parfleche has paired lashing holes at intervals of approximately 7 cm along one edge. The seam overlap is secured by knotted, single thongs in each pair of lashing holes. Along the sides are a number of small holes that appear to be placed randomly; their function is unknown. Slightly more than half of the surface of the tube is decorated; the colors used are red, dark blue, and yellow. The designs are geometric, with triangles predominating. There are a pair of crudely painted red openwork squares on the front. One end disc is ornamented with blue lines (61027; Fig. 8a).

The third cylindrical parfleche is the most elaborate and the most carefully painted. It consists of two parts: a large cylinder and a much smaller one. On the large cylinder, the overlap was secured by lacing a single thong through several pairs of holes along its length. At the top is a disc of rawhide fastened in place with laced and knotted thongs. At the bottom, the cylinder is flattened, and there is an elaborate fringe cut from a single piece of soft, tanned skin. The uncut edge has been inserted into the seam and secured with lacing of the same material. Approximately 12 cm from the top on one side are a pair of suspension loops, one that is long and fringed, possibly for fastening the container to a saddle. On the small cylinder, which narrows toward the bottom, the vertical seam is sewn with a single thong, and a fringe at the bottom is secured in a manner similar to that of the larger cylinder. The disc cover at the top is attached with long, knotted strips of soft, tanned skin. Fringed strips are sewn into the seam, along with a strip of rawhide cut in an

openwork design. The small cylinder is attached to the larger one in two places with thongs.

On the large cylinder, the painted decoration completely encircles the tube and consists of squares, rectangles, and triangles in red, blue, green, and yellow pigments. There are well-defined borders at the top and bottom. The disc at the top is painted with red and blue pigment in a four-part design. According to Torrence (1994, p. 70), this ornamentation on the disc creates a cosmological diagram that refers to "the four sacred directions and the supernatural powers with which they were identified." The small cylinder is decorated with five encircling bands of red pigment (61041-1,2; Fig. 8b).

According to Torrence (1994, p. 69), cylindrical parfleches were always associated with sacred objects. These included medicine bundles, ceremonial clothing, and rolled feather headdresses.

The four flat cases in the collection are strongly constructed and could withstand hard wear. They were probably used for secular purposes. Two of these were constructed by folding a single piece of rawhide at what constitutes the bottom edge and lacing the sides, leaving a projecting end that was folded down to form the closure flap. The first of these is roughly square in shape, and strips of red wool stroud are sewn into the side seams with narrow thongs. The flap has a thong loop at the front edge. This small, flat case is painted on the front with triangular designs in red, blue, green, and yellow pigments. The back has a border of red pigment and a pair of rosette-like designs in red and blue pigment near the top (60969; Fig. 5e).

The second flat case, possibly a saddle bag, is rectangular in shape, and fringes cut from single pieces are sewn into the side seams. The flap has a thong loop for closure. Painted designs are on the front only. They consist of rectangular and triangular designs in red and green pigments, and the design elements are outlined with thin lines of black pigment (60957; Fig. 7a). A somewhat similar case, collected by John Wesley Powell in the late 1860s or 1870s among the Uintah Ute, is described by Fowler and Matley (1979, p. 85, Fig. 78b).

The third case is square and differs from the two previously described in that the flap is a separate piece. The loop for closure of the flap is a strip of cotton cloth. The design is a single unit that reaches around the front and back, and is outlined in black pigment. The colors used within the



boundaries of the black outline are blue, yellow, and red (60979; Fig. 7c).

The fourth case is somewhat different in construction. It is small and rectangular, and the folded area is along one side rather than across the bottom. Strips of red wool stroud are sewn into the seams, and a strip of soft, tanned hide secures the flap. This case is decorated over its entire surface with triangles, rectangles, and squares in red, yellow, blue, and green pigments. The design elements are outlined with black pigment. On the back is a large thong suspension loop (60975; Fig. 5f).

The collection contains seven close-coiled *basketry water bottles*. All are basically spherical in shape, with slightly convex bottoms and constricted necks that flare slightly at the mouth. As noted previously, squawbush was the preferred material for all kinds of baskets. Five bottles are heavily pitched on the inside and four are pitched on the bottom, where they have been reinforced with drilling or canvas patches. Two bottles have some pitch on the exterior and are coated with white clay (60947, 60956; Fig. 9a,b). Two bottles lack pitch and are presumably unfinished (60968; Fig. 10c). All of the bottles have two or three suspension loops of twisted horsehair just below the constricted neck. On one bottle, two twisted strands of horsehair connected to a pair of suspension loops are woven into the coiling at intervals around the vessel, and a long loop of rawhide is attached to the suspension loops. On the opposite side, a loop of soft, tanned skin is inserted directly into the coiling (60938; Fig. 9c). Another, smaller bottle has similarly twisted carrying straps (60996; Fig. 10b), and on a third, the carrying strap is a length of cloth (60947; Fig. 9a).

The coiling foundation for all of the basketry water bottles is a pair of stacked rods, and the sewing stitch is split on the non-work surface. The centers, visible on three bottles, are normal, with the foundation elements tightly wrapped with a single stitch and then bent into a circle. Two bottles have self rims, with the same type of stitch as the walls of the container (60938; Fig. 9c). On the other five, the self rims are modified with an alternating stitch pattern (60947, 60956, 60996, 60968; Figs. 9a,b, 10b,c).

Smith (1974, pp. 91–92) observed the manufacture of baskets during her fieldwork in 1936 and 1937. She provided the following account:

A coiled basket was begun by tying two rods in a knot near one pair of ends; then the rods were bent around

the knot in a clockwise direction (viewed from the interior) and the sewing was started by pulling the sewing splint through the center of the knot. Sewing progressed from right to left on the near edge of the basket, the interior of the basket facing up. The work was held in the left hand, with the two rods, one on top of the other, pointing left. The awl was poked through from the outside of the basket to the inside with the right hand. The splint was put through in the same way, and pulled back over the top toward the worker.

A new rod was introduced by sharpening the end with a knife, then poking it back under the last coil stitch on top of the old rod. In starting a new sewing splint the last inch of the old one was laid on top of the rods, the end being on the left, and the new splint was pulled through from the outside of the basket to the inside, leaving the last quarter inch projecting. The splint was then brought back over the top and put through the same hole, thus binding the loose end. . . . While working, the sewing splints were kept in a bowl of water to keep them pliable. The upper rod of the lower coil was sometimes split in sewing, sometimes caught in the stitch, and the stitch of the lower coil was usually split on the inside. . . .

The rim of the coiled basket was constructed by gradually tapering the rods to nothing, then finished by an over-and-over stitch or by a false braid. . . .

Smith (1974, pp. 93–94) noted that basketry water bottles were still in use at the time of her fieldwork. Pine (*Pinus* sp.) gum was collected for the pitch and melted in a kettle until soft. Then it was poured into the basket, which was turned several times so that the pitch could fill all the interstices. Small pebbles were put in the pitch to provide a solid coating for the interior. The white clay, a coating of which was rubbed on the outside of some vessels, served only a cosmetic purpose. Stoppers, missing from the Field Museum water bottles, were usually a plug of sagebrush (*Artemisia* sp.) bark.

The collection contains 10 objects that are identified in the catalog simply as “bags.” Two of these are actually *bags*, but the remaining eight might be more accurately described as *pouches*. The first bag is rectangular with a rounded bottom. It is made from a single piece of deerskin with the hair on and is sewn across the bottom and up one side with sinew. At the mouth, the skin is stretched over a wood rod, which forms the rim. The container is filled with grasslike fibers that mound over the opening and are held in place by narrow strands of tanned skin attached to the rim; those skin strands are then knotted over the contents (60963; Fig. 11a).

One side of the second bag is made from the badly damaged skin of a mustelid, probably a marten (*Martes americana*). The back is a piece of tanned buckskin with a lengthy fringe sewn in

at the bottom. Both sides form flaps at the top, which are edged with light blue beads. A piece of red wool stroud is sewn across an opening, possibly to represent the mouth, and the eyes are outlined with white beads. The legs, one of which is missing, are wrapped with rows of white and dark blue beads. The bag was closed below the pair of flaps by a length of tanned skin passed through holes in the back. Ornamentation on the back consists of three vertical rows of connected diamond designs in blue, dark blue, white, and yellow beads. Beneath one beaded row a pattern outline, probably in dark pencil, is visible (61028; Fig. 11b). The sewing throughout appears to be with thread. Among northern Plains people, similar bags frequently contained sewing and quill-working materials.

The eight pouches in the collection are all heavily beaded and constructed of tanned buckskin. With one exception, the heavy beading obscures the method of construction, but all have a back piece that extends to form a flap. Because each one is distinctive, they will be described separately.

Three pouches are rectangular in shape, or nearly so, and may have contained small mirrors or ration cards. The first of these has a fringe of tanned skin at the bottom, each strand of which is covered with a metal cone. Long strands of tanned skin serve both to fasten the flap and, possibly, for attaching the pouch to a belt. The principal decoration on this pouch consists of a stylized turtle design in red, white, dark blue, and yellow beads on a background of light green beads. There is a border of red and white beads sewn with an overlay stitch that extends around the sides and edge of the flap. On the back toward the bottom are two bands consisting of vertical rows of white beads sewn with an overlay stitch, with a triangular design in red, dark blue, and yellow beads. The sewing of the main decorative panel on the front is with thread in a Crow stitch (61031; Fig. 12a).

The second rectangular pouch narrows slightly at the opening, and metal cones are attached to the individual elements of a short fringe. There are suspension and fastening strips of tanned skin. The decorative panel on the front consists of geometric designs in green, red, and dark blue beads on a background of white beads. Two rows of dark blue beads are sewn up each side, and the flap is decorated with yellow, green, dark blue, and light blue beads. On the back is a wide border of yellow beads with a decorative zig-zag line in

dark blue beads. The sewing uses an overlay stitch and is done with thread (60940; Fig. 12c).

The absence of beaded decoration on the back of the third rectangular pouch makes it possible to determine that the pouch is made from a single piece of skin sewn across the bottom and up one side. The flap is a separate piece, sewn on with thongs. A piece of red wool stroud is sewn into the seam on the back. There are suspension and fastening strips of tanned skin, the former extending from the back of the pouch. Decoration on the front consists of elongated geometric designs in pink, yellow, black, and white beads. A separate triangular flap that extends from the bottom of the pouch is also decorated with elongated geometric designs in dark blue and white beads. The sewing, with sinew, is with a lazy stitch (60994; Fig. 12h).

Two pouches are keyhole shaped. On the round portion of these pouches, the beads are spot-stitched in circles, beginning at the center, while toward the opening they are sewn in parallel rows. On the first pouch, the geometric design elements are in red, yellow, dark blue, light blue, and green beads on a white background. The pouch is edged with light blue beads. There are closure strips of soft tanned skin, and on one of these there is a large faceted blue bead (60941; Fig. 12d).

On the second keyhole-shaped pouch, the geometric designs are in dark blue, light blue, red, and yellow beads. Most of this pouch is edged with translucent green beads, but the flap has a more elaborate edging of white beads, with crosses in red and green translucent beads. On the reverse is what appears to be a stylized floral design in light blue, dark blue, white, and yellow beads. The closure strips are of soft tanned skin (60942; Fig. 12e).

Two pouches have rounded bottoms and taper toward the opening. The first of these has a short fringe running around most of the edge, each element of which is covered with a metal cone. There are decorative panels on both sides. On the front, the design elements are in red, yellow, and light blue beads on a background of dark blue beads. Along the edge is a single row of light blue, red, and dark blue beads. The flap is closed with a large, metal button. On the reverse the design elements are in dark blue, red, yellow, and green beads on a background of white beads. Fastened to the back is a short suspension loop of tanned skin. The sewing appears to be with thread (60999; Fig. 12g).

The second round-bottomed pouch is heavily beaded on the front, and the beading extends



around part of the back. In the center, the geometric design elements are in light blue, dark blue, red, and green beads. Adjacent to these is a band of white and dark blue beads, and the pouch is edged with alternating areas of yellow and green beads separated by single rows of red beads. On the back is a band of light blue beads with design elements in dark blue, red, and yellow beads. On one of the closure strips are two brass beads and two large, white-lined red beads. Sewing appears to be with sinew (61034; Fig. 12f).

The tenth pouch is rectangular but has a more pronounced taper toward the opening than the other rectangular pouches. At the bottom is a short fringe covered with metal cones. The front is covered with lazy-stitched rows of white beads and with a single design, a stylized turtle, in dark blue and red beads. On the back are a pair of bands of white beads, with square design elements in red, yellow, and dark blue beads. Sewing is with thread and there are long closure strips of tanned skin (61032; Fig. 12b).

According to Smith (1974, p. 99), the Ute learned beadwork late in the pre-reservation period from the Arapaho. She noted that the best beadwork was done around the turn of the century and that small beaded pouches, like those just described, were one of the most common forms. She illustrated (1974, Pls. 8–9) a large number of pouches, photographed by Edward Sapir during a brief visit to the Uintah Reservation in 1909.

Among the Northern Ute, woven, beaded belts and hat bands were the other common forms of decorated objects. For these items, a loom was required, and the collection contains a single *bow loom*. It consists of a cherry (*Prunus* sp.) wood sapling, worked to a point at each end. Multiple warp threads are attached at each end of the sapling to pieces of tanned skin wrapped around short sticks. Perforations in the skin permit the insertion of the skin-wrapped sticks over the ends of the bow so that the warp threads can be loosened or tightened as required. A shuttle and heddle are missing from this assemblage. The weft threads, strung with beads, would be passed over and under the warp threads. This loom contains a partially completed band of white beads with a geometric design in dark blue, red, and yellow beads (60943; Fig. 13). Beaded belts and hat bands photographed by Edward Sapir on the Uintah Reservation in 1909 are illustrated by Smith (1974, Pls. 1–3).

The collection contains a single *berry basket* with a flat bottom, convex sides, and a constricted

neck. It is close-coiled over a single-rod foundation, and the stitches are split on the non-work surface. Around the inside of the rim are a series of buckskin loops, and there are a pair of similar loops on one side (61009; Fig. 10a). According to Smith (1974, pp. 90–91), when a basket was full, the berries were covered with leaves and a draw-string was laced through the loops around the rim to keep the berries from falling out. A long strip of hide running through the loops on the side allowed the basket to be worn around a woman's neck. A Ute berry basket, similar to the one described here, is illustrated by Fowler and Dawson (1986, Pl. 6e).

Smith (1974, p. 90) noted that knots of Fremont cottonwood (*Populus fremonti*), Utah juniper (*Juniperus osteosperma*), and pine wood were used to make cups, ladles, bowls, and platters of various sizes. Traditionally, the knot was charred with hot coals and then shaped with a sharp stone knife. The collection contains a meat platter, bowl, two ladles, and two cups of wood. All these wood utensils show extensive signs of use.

The *meat platter* is a shallow, oval trough (60991; Fig. 14a) that, according to Smith (1974, p. 90), was used to mix mashed berries, or boiled seed flour and meat. The *bowl* is oval with a flat bottom, and there are a pair of suspension holes near the rim on one side (60950; Fig. 14b).

Two *ladles* are described in the catalog as spoons. The first is round, and the rim projects slightly on one side where there is a pair of suspension holes (60985; Fig. 15b). The second ladle is oval with a raised, perforated handle at one end, and there is a thong loop through the handle so that the ladle could be hung from the belt or saddle (60949; Fig. 16b). A similar ladle is illustrated by Smith (1974, Pl. 24d).

The two *cups* are very similar in that they are circular in circumference, have handles of one piece with the bowls, and thong suspension loops. The first cup is made of light-colored wood and has gently sloping sides and a flat bottom (61042; Fig. 15a). The second is made from much darker wood, has a flat bottom and flaring sides, and is more roughly made (60948; Fig. 16a).

## Clothing

Lowie (1924, p. 216) cited Reed's 1897 description of Ute men's clothing as consisting of "elk hide moccasins, deerskin leggings, a cloth gee-string, a shirt, and a Navajo blanket." Smith

(1974, pp. 70–72) reported that, traditionally, both men and women wore clothing of sagebrush bark and hareskin blankets, when the skins were available. Traditional clothing was undecorated. Clothing in the Northern Ute collection, consisting for the most part of foot and leg wear, shows considerable Plains influence.

Because according to Smith (1974, p. 76) men's leggings reached the thigh and were tied to the belt, three pairs of short leggings presumably were worn by women. The first of these is a pair of *half-leggings* that were tied below the knees, with the plain top portion covered by the hem of the dress. They are made from a single piece of buckskin, split up the side for approximately one-third of their length. There are thong ties at intervals along the sides. The beaded decoration consists of a vertically sewn panel around the bottom, with a panel of horizontally sewn beads running up the sides, reaching slightly more than halfway to the top. There are geometric design elements in dark blue and red beads on a background of white beads. These half-leggings are edged around the bottom and three-quarters of the way up the side with light blue beads (60946-1,2; Fig. 17a). A similar pair of half-leggings, but more elaborately decorated, are illustrated by Callaway et al. (1986, p. 343, Fig. 4).

The collection contains two pairs of *women's leggings*, which reach to the knee. Both pairs are on mannequins in exhibit cases and thus difficult to observe in detail. The accompanying illustrations are therefore incomplete. The first pair of leggings, made of buckskin, have horizontally and vertically sewn panels near the bottom, like those of the previously described half-leggings. These panels are worked on separate pieces of skin and have box-design elements in dark blue, light blue, and red beads on a background of white beads. The height of the horizontally sewn panel can only be estimated because it is obscured by the hem of the dress. The bottoms of these leggings are edged with red yarn and extend over the top of the moccasins (60970-1,2; Fig. 18).

A second pair of woman's buckskin leggings are also obscured. They have horizontally and vertically sewn panels around the bottom. The vertically sewn band is wider than those of the previously described leggings and has triangular, or "tipi," design elements in dark blue and yellow beads on a background of white beads. Also around the lower edge is a narrow beaded strip with box designs in light blue and dark blue beads. These leggings tie up the back for at least

part of their length, and on either side are horizontally sewn beaded bands with tipi design elements in dark blue and yellow beads on a background of white beads. A vertical row of 10 large brass buttons is sewn on each side (61015-1,2; Fig. 19).

A pair of *men's leggings* are essentially made from a single piece of buckskin cut to form a pair of fringed flaps that widen toward the bottom. There is a separate strip of tanned skin attached at the top, for securing the leggings to a belt. Extending up the edge on each side of the flap is a band of white beads with geometric designs in dark blue and dark red beads. Just above the lower edge a separate fringed piece of skin has been attached. The upper edge of this attachment is beaded with vertical rows of dark blue and white beads. The entire surface of these leggings is painted with yellow pigment (60976-1,2; Fig. 20).

The collection contains three pairs of *moccasin-leggings* that reach to the knees and presumably were worn by women. The first pair, of tanned buckskin, has rawhide soles, one-piece uppers, and leggings sewn up the back (from the heel to the upper edge) with sinew. Wrap-around ties of soft tanned skin extend through holes on the front, sides, and back, just above the instep. Much of the surface appears to have been painted with reddish-brown pigment (61033-1,2; Fig. 17b).

The second pair of moccasin-leggings have rawhide soles and uppers of soft tanned skin. The leggings are made of a single piece of black wool stroud thread-sewn to the uppers. Thong ties run through holes in the uppers. For decoration, a strip of yellow wool stroud, notched along one side, is sewn up the front of the leggings. A narrow, notched yellow strip is sewn into the seam that joins the moccasins to the leggings. The beaded decoration on the instep, barely showing in the photograph, consists of a modified cross design in dark blue, red, and white beads (60954-1,2; Fig. 21a).

More elaborate decoration characterizes the third pair of moccasin-leggings. They have rawhide soles, and the uppers consist of four pieces of soft tanned skin—one on each side, with a seam in the back, a small piece at the instep, and a larger piece covering the front of the foot. The buckskin leggings, attached to the uppers, consist of a single piece with the seam down the front. A thong tie extends through holes around the top of the uppers. The sewing throughout is with thread. The leggings are painted with yellow pigment, and there is a row of metal cones attached to short



thongs adjacent to the seam. Parallel to the seam, opposite the metal cones, is a narrow band of light blue beads with box designs in dark blue and red beads. Around the leggings are three vertical rows of four circular designs in white beads, and extending from the centers of the circular designs are pairs of tanned skin strips. Around the ankle, just above the uppers, is a narrow band of light blue beads with box designs in dark blue, red, and yellow beads. The seam joining the uppers to the leggings is covered with a single row of yellow and red beads. Decoration on the uppers includes narrow bands of white beads that run around the front just above the sole, across the instep, and up the vertical heel seam. A pair of similar bands extend from the instep to the toe. Design elements on these bands include box, cross, and tipi designs in dark blue, red, and yellow beads (61039-1,2; Fig. 21b).

The collection contains five pairs of *moccasins*. Four consist of a flat rawhide sole, with an upper piece of soft, tanned buckskin and a vertical heel seam. The opening for the instep was cut as two parallel lines, and there are separate rectangular tongues. This pattern conforms to Hatt's series XV (Hatt, 1916, pp. 187–191). All of the moccasins show considerable signs of wear. The pattern of the fifth pair (on an exhibited, dressed mannequin) cannot be determined, although it seems likely that it is similar to the others. Three pairs have narrow strips of tanned skin sewn into the seam that separate the soles from the uppers. None of these moccasins are identified as to the sex of the wearer. Because each pair of moccasins has individual decorative characteristics, they are described separately.

60953-1,2—These moccasins have ankle flaps attached to the uppers and wrap-around thong ties. There is no beaded decoration (Fig. 22a).

60988-1,2—The ankle flaps are attached to the uppers on these moccasins, but the wrap-around thong ties are missing. The beaded decoration over the instep consists of a wide panel of white beads with design elements in yellow, dark blue, and red beads. Extending from this panel, just below the tongue, are a pair of armlike beaded bands in the same colors (Fig. 22b). Although collected by Dorsey on the Uintah and Ouray Reservation, these moccasins are identified in the catalog as “Dakota Sioux.”

60981-1,2—These moccasins have no ankle flaps, but there are thong ties that knot at the instep. The beaded decoration consists of narrow bands of light blue beads that run around the up-

pers just above the sole seam. A similar band runs across the instep just below the tongue. Two parallel bands of slightly darker blue beads run from the instep to the toe. Design elements are angled lines in red and dark blue beads (Fig. 23b).

60997-1,2—There are ankle flaps on these moccasins and wrap-around ties of buckskin. A wide beaded panel has geometric designs in dark blue, red, and yellow beads on a white background. Short bands of dark blue and white beads extend from either side of this panel to just below the tongue, and a similar band in the same colors covers the heel seam (Fig. 23a).

61020-1,2—The uppers of these moccasins, exhibited on a dressed mannequin, are only partly visible, but there would appear to be ankle flaps. A band of white beads runs around the moccasins just above the soles. On the uppers are small geometric design elements in red and dark blue beads. A rectangular panel of white beads extends the length of the instep and has geometric design elements in red, dark blue, and light blue beads (Fig. 18).

According to Smith (1974, pp. 74, 76, Pls. 4–7), the earliest form of Northern Ute women's moccasins was the soft-soled, one-piece style, but her informants described only hard-soled moccasins for men. She illustrated a large number of beaded moccasins photographed by David Sapir at Whiterocks in 1909.

The collection contains a single pair of *arm-bands* made of rectangular pieces of commercial leather. Around the edges of these pieces is a single row of light blue beads. The beaded decoration on the surface of the strips consists of a row of four-sided designs in white beads on a background of dark blue beads. Running down the center of these white designs is a single row of red beads, and the whole design is edged on the two long sides with double rows of yellow beads. Extending from the bottom rows of yellow beads are metal cones attached to short lengths of buckskin, with a pair of cones to each length of skin. At one end is a pair of thong ties for fastening the band around the arm (61030-1,2; Fig. 24a).

A large *buffalo robe* appears to be made from two skins of a whole hide, with the seam running down the center. This robe is approximately 213 cm long in the center and 188 cm wide at the front legs. Decoration on the dehaired side includes a border extending around the robe about 20 cm from the edge. This border consists of eight parallel bands painted with white (possibly yellow), green, and red pigments. Extending from the cor-

ners along one side are a pair of chevron designs in red pigment. At the opposite corners are diamond-shaped designs in red, brown, and white pigments. At either end, in the center along the seam, are large triangular designs consisting of bands of red, white, brown, and green pigments. From the base of these triangles extend a row of smaller triangles in red pigment.

The primary decoration on this robe is a large rectangle near the center within which the design elements, largely triangles and diamonds, are in the same colors as previously noted, especially brown and red. The cross-hatching that separates these elements is very faint, and the color, possibly brown, is in doubt. Extending from one side of this large, rectangular composition are three parallel red and blue bands outlined in white and containing brown diamond-shaped design elements. At the corners of the other side of the rectangle are white and red-lined diamonds, with brown diamonds inside. All of the painted designs on this robe, especially in the center rectangle and at the corners, are very faint, and the colors are in doubt in some places (60964; Fig. 25).

According to Smith (1974, pp. 70–71, 77), among the Northern Ute both men and women wore hareskin robes, although other skins were used when available. In contrast, the Colorado Ute wore buffalo robes, sometimes painted on the inner surface with designs in yellow pigment.

## Personal Adornment

The collection contains two choker *necklaces* made of rolled, tanned buckskin. On one choker, the ties at either end are extensions of the roll. Around the front is beaded decoration consisting of zig-zag lines in red and blue beads on a background of green beads. Along one edge is a single row of yellow beads (60977; Fig. 24c). The second necklace has short, separate ties at each end and the beaded decoration across the front includes geometric designs in blue, red, and yellow beads (60978; Fig. 24d).

A wood *hair parter/colorer* is pointed at one end and has a large triangular knob at the other (60993; Fig. 24e). According to Smith (1974, p. 78), women painted the part in their hair red. Ewers (1986, p. 195, Fig. 189) reproduced a watercolor by Charles M. Rosewell that illustrates the Plains Indians' use of the hair parter.

A strip of hide from the tail of a porcupine is folded and wrapped with cloth to form a *brush*,

presumably used for brushing the hair (60962; Fig. 24b).

## Ceremonial Equipment

Twenty objects in the Northern Ute collection are identified as ceremonial equipment. Of this number, 10 were apparently associated with the Sun Dance and two with the Bear Dance.

The Sun Dance is generally believed to have been introduced to the Ute around 1890 by the Wind River Shoshone. Among the Ute, it was primarily a curing ceremony and also a ceremony for those participants who wished to become medicine men (Lowie, 1919, p. 405; Jones, 1955, pp. 239, 255; Jorgensen, 1972, p. 19). Densmore (1922, pp. 79–80) witnessed a Sun Dance on the Uintah and Ouray Reservation in June 1914 and noted that each dancer carried an eagle bone whistle with an attached white eagle plume as the only decoration.

The collection contains nine *whistles* made from an eagle's humerus bone. Each bone has a triangular notch cut about one-third of the way from the mouthpiece. At this point, the hollow interior is partially filled with pitch. Four of these whistles lack any kind of decoration (60958; 61025; Fig. 26b,d); however, three are wrapped with string. For one of these whistles, the wrapping forms the mouthpiece, and there is a short strand of buckskin at the distal end (61024; Fig. 26c). The wrapping on the other two whistles is on either side of the triangular notch, and attached are carrying loops of braided string (61026; Fig. 26f) and vegetable cordage (61016; Fig. 26e). On both whistles, a fragment of feather is attached at the distal end. Two whistles are more elaborately decorated. One is short and ornamented with incised geometric designs filled with red pigment. There was originally some form of wrapping at the proximal end (61037; Fig. 26a). The other has a strip of cloth wrapped with string at the proximal end, a wrapping of buckskin near the center, and an attached carrying loop of the same material. From the triangular notch to the distal end there are incised lines and geometric designs filled with brown pigment. At the distal end is a small hole, presumably for the attachment of a feather (61014; Fig. 26g).

A buckskin *pouch containing red pigment* is made from two pieces of tanned skin drawn together at the top with a strip of the same material (60951; Fig. 27c). According to Lowie (1919, p.



408), Wind River Shoshone Sun Dance participants painted their bodies and faces with a variety of colors, as did the Northern Ute (Smith, 1974, p. 183).

The Bear Dance, described as "peculiar to the Great Basin tribes" (Steward, 1932, p. 263) and the most important Ute ceremony (Lowie, 1915, p. 823), was held in the spring, preceding the breakup of winter camps and the dispersal of the Ute in search of game. The dance, held at the time bears emerged from hibernation, was performed to "conciliate the bear" (Lowie, 1915, p. 825) but was also an important social activity. Conetah (1982, p. 4) illustrated a Bear Dance held in about 1910.

The only musical instrument used to accompany the songs of the Bear Dance was the *rasp*, and there are two in the collection. According to Densmore (1922, pp. 26–27), a rasp consists of three units: a notched stick, a short stick or bone that is rubbed across the notches, and a resonator placed over a hole in the ground. Traditionally, the resonator was a shallow basket (Densmore, 1922, Pl. 5d), but in more recent times a piece of metal was used. The longer, notched stick was rested on the resonator while the short stick was rubbed against the notches (Densmore, 1922, Pl. 1).

The first rasp in the collection consists of a stick, oval in cross section, pointed at one end, and with a series of notches down one side. It is decorated with a series of burned parallel lines on both sides. A short, thick, cylindrical piece of wood was rubbed across the notches (61012-1,2; Fig. 28b). The second rasp is rectangular in cross section, long, and more carefully made. The notches along one side are not as deeply cut. A band of white pigment extends down both sides, into which have been burned short, parallel lines and a row of dots. Accompanying the notched stick is a calcareous bone, probably from a cow or horse (61017-1,2; Fig. 28a). Lowie (1915, p. 828, Fig. 2), Densmore (1922, Pl. 5b,c), and Smith (1974, Pl. 24c) illustrated rasps similar to those in the collection.

Described in the catalog as "*arrowhead charms*" are two chert projectile points with suspension loops attached to their tangs. The smaller charm is corner-notched and has a loop of string (60995; Fig. 29c). The second charm is much larger, more crudely flaked, and has a notched tang. The suspension loop of buckskin is attached to the tang with rawhide. The loop and rawhide lashing is painted with brown pigment (61019;

Fig. 29b). Smith (1974, p. 158) described a shaman who had a large arrowhead in his medicine kit that was believed to be used to protect his patients from ghosts.

Among Plains Indians, a newborn baby's navel cord was cut, dried, and preserved in a beaded case to protect the child from illness. The collection contains two diamond-shaped buckskin *navel cord cases*, both in the form of necklaces and identified in the catalog as "charm necklaces." The first case is heavily beaded on one side with designs in red, light blue, dark blue, and white beads. On the reverse is a cross in light blue, dark blue, yellow, and red beads. On either side are a pair of buckskin strips strung with large white-lined red beads and small metal coils. A length of green cloth is attached to a buckskin thong at the end. This navel case is attached to a string of translucent, milky-white beads. Also attached to this strand, just above the navel case, are a model bow case and quiver strung on buckskin thongs. Both are made of buckskin, fringed and decorated with light blue, red, and white beads. Attached at the opening of the bow case are three round metal discs sewn on with thread. At the top of the beaded strand is a tooth of a deer decorated with incised chevron designs (61008; Fig. 27b).

The second navel cord case is heavily beaded on both sides with geometric designs in light blue, dark blue, green, red, white, pink, and purple beads. Lengthy buckskin fringe elements, some strung with large pink beads, extend from the sides and end of the case. The case is suspended from a double strand of large pink beads strung on strips of buckskin (61007; Fig. 27a).

One of Smith's informants stated that when the umbilical cord came off, it was placed in a diamond-shaped buckskin bag, which was then attached to the cradle board until the child was able to walk. At that time, the bag containing the cord was removed from the cradle board and buried under an ant hill in the hope the child would be industrious (Smith, 1974, p. 141). The shape of a navel cord case usually suggested the sex of the child—diamond- (turtle-) shaped for girls and lizard-shaped for boys.

The collection contains a *model shield with cover*. The shield itself is a round, flat piece of wood, and the cover is made of very thin cloth that was stretched over the shield and threaded with elastic to hold it in place. On the painted cover, the primary decorative motif is a wheel design in red and yellow paint on a background of blue. Circling the blue background is a yellow

band, and around the edges is a broad band that includes design motifs in yellow and black. Fastened to the shield with strips of buckskin are large golden eagle (*Aquila chrysaetos*) feathers, one extending from the top, two from each side, and the rest from the bottom. The proximal end of one feather spine is wrapped with red thread (61001; Fig. 30).

A much smaller *toy or model shield* has a wood rim, over which has been stretched a piece of tanned buckskin that is painted with yellow pigment on both sides. On one side, a band of blue paint surrounds the yellow center, and on the other side, there is a band of green in the same place. A fringe cut from a single piece of buckskin is sewn into the center piece. Some of the strands of this fringe are painted with green pigment (61013; Fig. 27d).

An object the catalog identifies as a *headdress* consists of a large number of great horned owl (*Bubo virginianus*) feathers fastened together at the proximal ends of the spines with sinew and string, forming a circular design. In the center, a strip of buckskin has been wrapped around a small stick and then run through a small, circular disc of rawhide to better reinforce the entire assemblage. The vanes have been stripped from some of the feather spines, and a few feathers were dyed red for decorative effect (61018; Fig. 31). Rather than being a headdress, this object may be all or part of a bustle.

A *flute* is made from a straight section of wood that has been split lengthwise and the inner fibers removed. The two pieces are lashed together at regular intervals with strips of rawhide. At the ends of the rawhide strips are small, pointed pieces of bone, possibly used for altering the notes that are played; there are six equally spaced sound holes. A whistle mouthpiece is lashed in place with rawhide. Decoration consists of solid areas of blue paint and a series of lines and dots in the same color. There are also blue markings on the mouthpiece (61022; Fig. 29a). Densmore (1922, p. 28, Fig. 5a) described and illustrated a somewhat similar Northern Ute flute. According to Stewart (1942, p. 294), a wooden flute was used by men in courting; courtship flutes are illustrated by Callaway et al. (1986, p. 351, Fig. 11).

## Games and Toys

The widely distributed *handgame* is represented in the Northern Ute collection by two sets of

four polished bones that are pointed at the ends. Two bones of each set are wrapped in the center with a strip of leather (61029-1-4, 60960-1-4; Fig. 32b,d). Culin (1907, p. 315, Fig. 414) illustrated a similar set of handgame bones from the Uintah Ute. The handgame, as played in the 1930s by both men and women, is described in some detail by Reagan (1934, pp. 12-13) and Smith (1974, pp. 228-230).

The collection contains two sets of *stick dice*, each set consisting of four willow sticks split in half. On one set, a series of parallel lines was burned into the rounded side of each stick, and the flat sides were painted red (61021-1-4; Fig. 32c). On the other set, which has somewhat longer sticks, each rounded side was burned with cross marks at either end and with three sets of parallel lines in the area between the crosses. The flat sides of all four sticks were painted green (61005-1-4; Fig. 32a). Almost identical stick dice from the Uintah Ute were illustrated by Culin (1907, p. 172, Fig. 219). The game is described in detail by Reagan (1934, pp. 13-15).

Three sets of *counter sticks* may have been used with the handgame or with the stick dice, because both games used counters. Two sets of counter sticks each consist of four split sticks. On one set, the rounded sides were painted green and the flat sides reddish brown (61044-1-4; Fig. 33a). On the other set, the round sides were painted green and the flat sides were left unpainted (61046-1-4; Fig. 33b). The third set of five counters are unpainted on the rounded sides, while the flat sides of two counters were painted red, two were painted green, and one was painted yellow (61002-1-5; Fig. 33c).

A gambling game that involves tossing dice in a basket is represented in the collection by two sets of *basket dice*, oval pieces of willow wood that are flat on one side, rounded on the other, and pointed at both ends. The first set consists of 19 pieces, all of which are unpainted on the flat sides. On the rounded sides, four are painted blue, four green, and three yellow; eight have burn marks (61045-1-19; Fig. 34b). The second set, similar in shape and size to the first, consists of 17 pieces that are unpainted on the flat surfaces. On the rounded sides, four are painted red, three green, three yellow, three are unpainted, and four have crosses and triangles burned into them (61003-1-17; Fig. 34a). Culin described and illustrated similar basket dice from the Uintah Ute and also reproduced a photograph by Dorsey showing Northern Ute women playing basket dice (Culin, 1907,



pp. 172–173, Figs. 220–222). Smith (1974, pp. 234–235) described two forms of the basket dice game.

According to Culin (1907, p. 614), shinny was usually a women's game, although men would occasionally play. In a shinny game, the ball was not touched with the hands but rather batted and kicked with the feet. The collection contains two wooden *shinny sticks*, both heavy, rather crudely carved, and slightly spoon-shaped at the distal end (61040, 60966; Fig. 35a,b). There are also three *shinny balls* filled with horsehair or cloth fragments. Two are made from a single piece of skin drawn together at the top with a drawstring (61004, 61047; Fig. 36c,d). The third is made from two pieces of skin sewn together and gathered at the top but without a visible drawstring (60971; Fig. 36e). Culin (1907, p. 626, Figs. 826–827) described and illustrated a virtually identical shinny stick and ball collected from the Uintah Ute in 1900. Smith (1974, pp. 233–234) described the shinny game in some detail.

The collection consists of two sets of three clay *juggling balls* and a single ball. One set of three was painted red (61000-1–3; Fig. 37b) and the other set was painted green (61006-1–3; Fig. 37a). The single ball was painted white (60983; Fig. 37c). Juggling balls was a women's game in which two or more individuals agreed upon a distant point, such as a tree or tipi, and walked there while juggling two or three clay balls. Wagers were made on who would drop a ball first (Culin, 1907, p. 713, Figs. 931–932; Smith, 1974, p. 236).

An object the catalog identifies as a *bull-roarer* consists of a crudely shaped, rectangular piece of wood that narrows and is notched at the proximal end. Attached at this notch is a length of buckskin line. Presumably the toy was activated by twirling the piece of wood while holding the buckskin line (60974; Fig. 37f).

Possibly also a toy is a *sling*, made from a diamond-shaped piece of leather incised with geometric designs. Attached at the opposite ends of the leather piece is a long loop of tanned buckskin. The limited elasticity of this loop would not seem to have made it an effective propellant (61010; Fig. 37d).

### Miscellaneous

As noted in the Introduction, it is likely that the northern bands acquired horses, along with Plains horse trappings, before 1770. However, the only

objects in the collection specifically associated with the horse are two *quirts*. The first is made from a mostly intact deer metatarsus from which one condyle had been removed to facilitate the attachment of a loop of buckskin, which presumably served as a lash. At the proximal end, a fossa has been enlarged slightly, perhaps for a suspension or wrist loop. Along one side of this quirt is the incised figure of a snake, which is filled with red pigment (60959; Fig. 36b).

The second object identified as a quirt is a flat piece of wood with broad notches along both sides and a round knob at the proximal end. Presumably this quirt was used without a lash (60986; Fig. 36a).

A curved, wing-shaped object identified in the catalog as a "*bone implement*" has a pair of small holes in the center and is ornamented at both ends of one side with incised crosses and parallel lines filled with red pigment (61038; Fig. 37e).

Numerous fragments of a soft, talc-like mineral are identified in the catalog as "*white paint—mineral*" (60952).

### III. Conclusions

Studies of Ute material culture, with the exception of those of Stewart (1942) and Smith (1974), are virtually nonexistent. Stewart's is a trait distribution study, while Smith describes material culture in an ethnographic context, where the emphasis is on methods rather than means. There are Ute collections in a number of American museums, but they are not well known, even to ethnographers with a special interest in Great Basin cultures. The article on the Ute in the Great Basin volume (Vol. 11) of the *Handbook of North American Indians* (Callaway et al., 1986, pp. 336–367) includes only limited information on material culture and makes no reference to the Ute holdings in museums.

The collection described and illustrated in the present study is not large and almost certainly fails to encompass the range of material items used by the pre-reservation Northern Ute. It seemed worthwhile, however, to place on record a collection that, although having limited documentation, was acquired by the Field Museum under controlled conditions at a date when at least some traditional or modified-traditional material items were available to the collector.

Although there are a significant number of gaps in Dorsey's Northern Ute collection, it is surpris-

ingly varied, considering that he could not have spent more than a few days on the Uintah and Ouray Reservation. Tools are poorly represented, and there is virtually nothing associated with the horse culture. On the other hand, it is perhaps unexpected to find even a few items associated with traditional hunting. Some of these may have been used in ceremonies or dances or perhaps made for the collector.

The material culture inventory of the Northern Ute was not great. With reference to household equipment, Smith (1974, p. 97) described a typical Northern Ute family as owning a parfleche and buckskin bag for clothing, a buffalo hide parfleche for meat, two water jugs, a berry basket, a parching tray, cups and ladles, and baskets or pots for boiling. With these items in mind, it would seem that Dorsey's assemblage of household equipment is fairly representative. His collection also includes an interesting variety of games.

The museum's accession records do not indicate that Dorsey worked from a prepared list of desired items or had a specific plan for his 1900 field trip, other than to continue his efforts to fill exhibit cases in the newly established museum. With limited time, he probably purchased whatever was brought to him for sale, as he apparently did when he visited the Assiniboiné and Yanktonai reservations during the same collecting expedition (VanStone, 1996). Or he may have collected with the assistance of a local trader or other person familiar with the reservation scene, as he did among the Blackfoot (Blood) Indians in southern Alberta in 1897 (VanStone, 1992, p. 23) while on his first collecting expedition for the museum.

Although much of Dorsey's collecting may appear to have lacked focus, clearly games were of special interest to him in the summer of 1900. The assemblage described here, as well as those he collected from the Yanktonai (VanStone, 1996, pp. 16–18) and other tribes, seems to indicate that, in this particular area at least, he collected with a plan. Culin (1907, pp. 29–30) acknowledged Dorsey's insistence on the systematic acquisition of games for the Field Museum, and Dorsey made more extensive and detailed information concerning the games he collected available to Culin than is preserved in the museum's accession files. Dorsey may have collected specifically with Culin's project in mind, perhaps even at the latter's request. In any event, Dorsey contributed a great deal to Culin's (1907) monumental study of games.

The only published information on Northern Ute material culture with which to compare the Dorsey collection is that obtained by Smith (1974) in 1936 and 1937. At that time, most of her informants were in their 70s and 80s, which means that the majority of her descriptions of material items belong to the period from the 1850s to the 1880s, just prior to the time when those Utes living in Utah were forced onto the Uintah and Ouray Reservation (Smith, 1974, pp. 28–29).

As is apparent from the previous artifact descriptions, Smith's publication provided some valuable comparative data relating to many of the objects in the Dorsey collection. Although few of the artifacts she described were photographed, her own illustrations are supplemented by photographs of small beaded items and moccasins taken by Edward Sapir during a brief visit to the reservation in 1909. The memories of Smith's informants have allowed her to identify many items of traditional material culture and their use. But her descriptions of actual objects are limited in detail, presumably because few were available for inspection and photography.

It is possible that if Smith's informants had seen Dorsey's collection, they would have been familiar with most of the items in it. But by the time of Smith's fieldwork, she believed that the only item described to her that was still in use was the basketry water bottle (Smith, 1974, p. 93). More recent students of the Northern Ute, however, have noted that eagle bone whistles are still used during the Sun Dance, as are rasps during the Bear Dance. In addition, some traditional crafts, especially beadwork, have been revived (anonymous reviewer's comment). It seems likely that many of the objects collected by Dorsey were still in use or had only recently been supplanted at the time of his brief visit to the reservation.

By 1900, the Northern Ute, like their neighbors on the Plains, still wore moccasins, but most other traditional clothing had been replaced by Euro-American clothes and blankets for everyday wear. The continued importance of the Sun Dance, however, may have encouraged the manufacture and use of some traditional clothing, as it apparently did among the Blackfoot (Ewers, 1958, pp. 311–312). Items of material culture displaying skilled craftsmanship, especially such things as beaded bags and wooden bowls, spoons, and ladles, were likely to be preserved as heirlooms after they were no longer used.

Dorsey, like other late 19th and early 20th century museum curators, preferred when collecting



to avoid objects that he believed to show inordinate amounts of European influence. For this and doubtless other reasons, notably the shortness of his stay on the reservation, Dorsey's collection must be considered selective and, perhaps, only partially a reflection of Northern Ute material culture at the end of the 19th century. Rather, it probably more accurately reflects their technology during and shortly after the mid-19th century, the youthful years of Smith's informants in the 1930s.

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Appendix

The Dorsey Northern Ute Collection (Accession 699)

Following is a list of the Dorsey Northern Ute collection described in this study. It is not a complete list of the collection as it appears in the catalog of the Department of Anthropology, Field Museum of Natural History, because artifacts represented by nine catalog numbers could not be located. Artifact identifications are, with a few exceptions, those provided by the collector. The third column provides the prices paid for each item by Dorsey.

SUBSISTENCE		
61035-1	bow	\$5.00 (with arrows)
61035-2-9, 11-26	arrows (Fig. 2a-e)	
60982	arrow straightener (Fig. 3f)	.35
60989	arrow straightener (Fig. 3d)	.15
60990-1,2	arrow smoother (Fig. 3c)	.25
60987-1,2	arrow smoother (Fig. 3b)	.25
60945	"beaver bait bottle" (Fig. 4b)	1.00
60973	winnow and parching tray (Fig. 4d)	.50
60992	metate (Fig. 3a)	.50
61048	"grinding stone" (Fig. 4c)	—
60935	pestle (Fig. 4a)	.10
60934	pestle (Fig. 3e)	.10
TOOLS		
60967	"knife" (Fig. 5d)	.10
60984	"rubbing stone" (Fig. 5c)	.25
61036	awl (Fig. 5b)	.25
61043-1,2	rope twister (Figs. 5a, 6)	.25
HOUSEHOLD EQUIPMENT		
60936	parfleche (Fig. 7b)	.50
61027	parfleche (Fig. 8a)	.50
61041-1,2	parfleche (Fig. 8b)	2.00
60969	parfleche (Fig. 5e)	.25
60957	parfleche (Fig. 7a)	.50
60979	parfleche (Fig. 7c)	.25
60975	parfleche (Fig. 5f)	.25
60947	basketry water bottle (Fig. 9a)	1.60
60956	basketry water bottle (Fig. 9b)	.25
60968	basketry water bottle (Fig. 10c)	.50
60938	basketry water bottle (Fig. 9c)	.50
60996	basketry water bottle (Fig. 10b)	.50
60937	basketry water bottle	.75
60955	basketry water bottle	.50
60963	bag (Fig. 11a)	1.00
61028	bag (Fig. 11b)	2.00
61031	pouch (Fig. 12a)	.25
60940	pouch (Fig. 12c)	.50
60994	pouch (Fig. 12h)	.50
60941	pouch (Fig. 12d)	.25
60942	pouch (Fig. 12e)	.25
60999	pouch (Fig. 12g)	.25
61034	pouch (Fig. 12f)	.50
61032	pouch (Fig. 12b)	.25
60943	bow loom (Fig. 13)	.25
61009	berry basket (Fig. 10a)	.50
60991	meat platter (Fig. 14a)	.50
60950	bowl (Fig. 14b)	—
60985	ladle (Fig. 15b)	.50
60949	ladle (Fig. 16b)	.10
61042	cup (Fig. 15a)	.25
60948	cup (Fig. 16a)	.50

(cont.)

## Appendix, Continued

### The Dorsey Northern Ute Collection (Accession 699)

#### CLOTHING

60946-1,2	woman's half-leggings (Fig. 17a)	2.50
60970-1,2	woman's leggings (Fig. 18)	5.00
61015-1,2	woman's leggings (Fig. 19)	2.50
60976-1,2	man's leggings (Fig. 20)	5.00
61033-1,2	woman's moccasin-leggings (Fig. 17b)	1.00
60954-1,2	woman's moccasin-leggings (Fig. 21a)	.75
61039-1,2	woman's moccasin-leggings (Fig. 21b)	2.00
60953-1,2	moccasins (Fig. 22a)	.50
60988-1,2	moccasins (Fig. 22b)	—
60981-1,2	moccasins (Fig. 23b)	.75
60997-1,2	moccasins (Fig. 23a)	.75
61020-1,2	moccasins (Fig. 18)	1.00
61030-1,2	armbands (Fig. 24a)	.50
60964	buffalo robe (Fig. 25)	7.00

#### PERSONAL ADORNMENT

60977	necklace (Fig. 24c)	.50
60978	necklace (Fig. 24d)	.50
60993	hair part/colorer (Fig. 24e)	.25
60962	porcupine hair brush (Fig. 24b)	.25

#### CEREMONIAL EQUIPMENT

60958	whistle (Fig. 26b)	.50
61025	whistle (Fig. 26d)	.50
60961	whistle	.50
61023	whistle	.50
61024	whistle (Fig. 26c)	.50
61026	whistle (Fig. 26f)	.50
61016	whistle (Fig. 26e)	.50
61037	whistle (Fig. 26a)	.50
61014	whistle (Fig. 26g)	2.00
60951	pouch containing red pigment (Fig. 27c)	.25
61012-1,2	rasp (Fig. 28b)	.50
61017-1,2	rasp (Fig. 28a)	1.00
60995	arrowhead charm (Fig. 29c)	.25
61019	arrowhead charm (Fig. 29b)	.25
61008	navel cord case (Fig. 27b)	.50
61007	navel cord case (Fig. 27a)	.50
61001	model shield with cover (Fig. 30)	2.00
61013	toy or model shield (Fig. 27d)	1.00
61018	headdress (?) (Fig. 31)	.50
61022	flute (Fig. 29a)	2.50

#### GAMES AND TOYS

60129-1-4	handgame bones (Fig. 32b)	.75
60960-1-4	handgame bones (Fig. 32d)	1.00
61005-1-4	stick dice (Fig. 32a)	.50
61021-1-4	stick dice (Fig. 32c)	.50
61044-1-4	counter sticks (Fig. 33a)	.50
61046-1-4	counter sticks (Fig. 33b)	.50
61002-1-5	counter sticks (Fig. 33c)	.50
61045-1-19	basket dice (Fig. 34b)	.50
61003-1-17	basket dice (Fig. 34a)	.50
61040	shinny stick (Fig. 35a)	.15
60966	shinny stick (Fig. 35b)	.25
61004	shinny ball (Fig. 36c)	.20
60971	shinny ball (Fig. 36e)	.25
61047	shinny ball (Fig. 36d)	.25
61000-1-3	juggling balls (Fig. 37b)	.25
61006-1-3	juggling balls (Fig. 37a)	.25

(cont.)

Appendix, Continued

The Dorsey Northern Ute Collection (Accession 699)

GAMES AND TOYS, CONTINUED

60983	juggling ball (Fig. 37c)	.50
60974	bull-roarer (Fig. 37f)	.10
61010	sling (Fig. 37d)	.10

MISCELLANEOUS

60959	quirt (Fig. 36b)	.50
60986	quirt (Fig. 36a)	.50
61038	“bone implement” (Fig. 37e)	.50
60952	“white paint–mineral”	.50

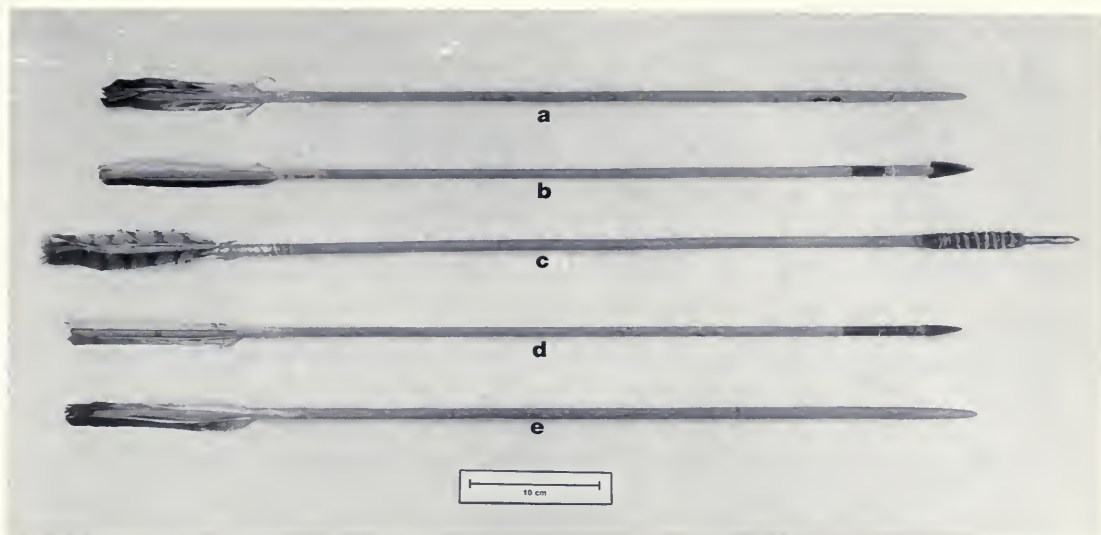


FIG. 2. **a**, arrow (61035-23); **b**, arrow (61035-20); **c**, arrow (61035-19); **d**, arrow (61035-16); **e**, arrow (61035-24) (FMNH neg. no. 112988).



FIG. 3. **a**, metate (60992); **b**, arrow smoother (60987-1,2); **c**, arrow smoother (60990-1,2); **d**, arrow straightener (60989); **e**, pestle (60934); **f**, arrow straightener (60982) (FMNH neg. no. 112983).





FIG. 4. **a**, pestle (60935); **b**, "beaver bait bottle" (60945); **c**, "grinding stone" (61048); **d**, winnow and parching tray (60973) (FMNH neg. no. 112985).





FIG. 5. a, rope twister (61043-1,2); b, awl (61036); c, "rubbing stone" (60984); d, "knife" (60967); e, parfleche (60969); f, parfleche (60975) (FMNH neg. no. 112987).

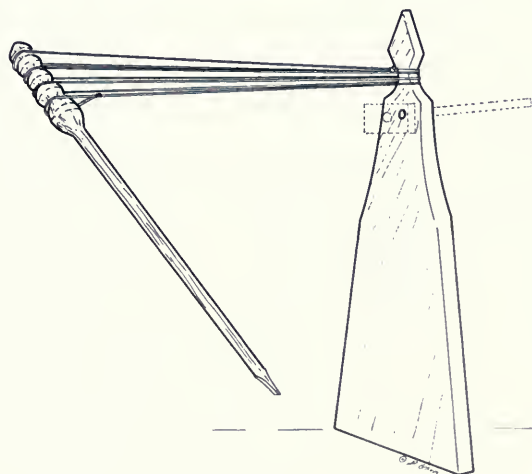


FIG. 6. Rope twister (61043-1,2).

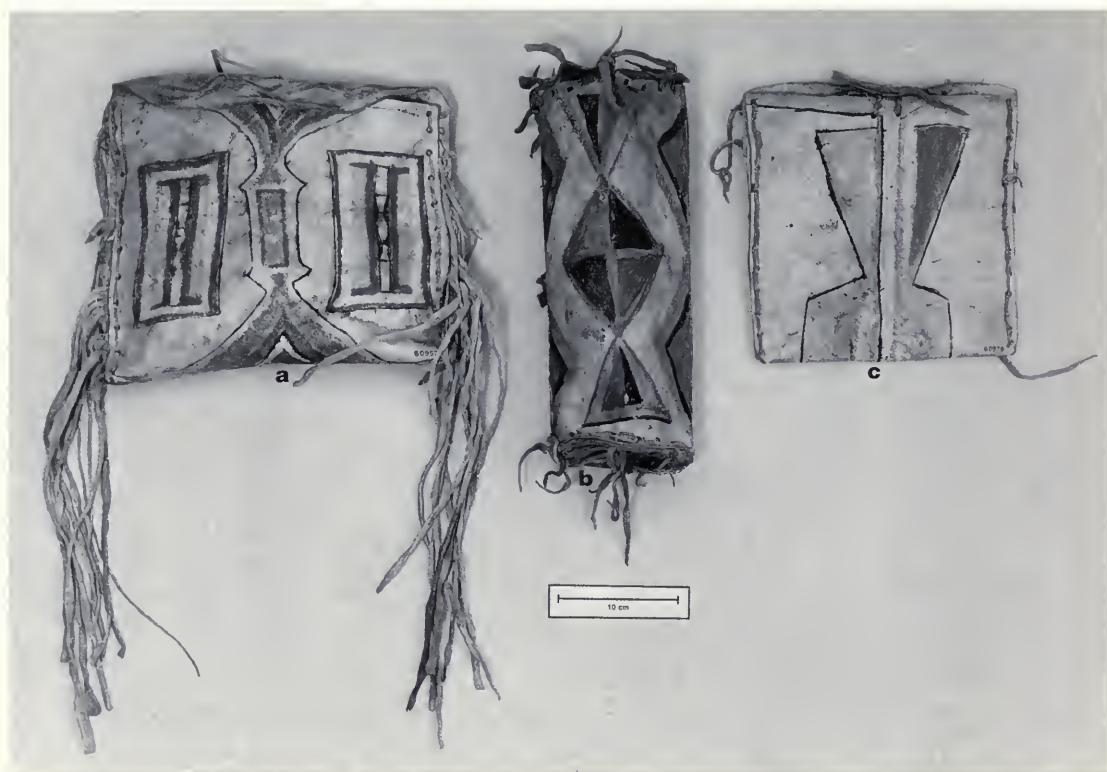


FIG. 7. **a**, parfleche (60957); **b**, parfleche (60936); **c**, parfleche (60979) (FMNH neg. no. 112484).

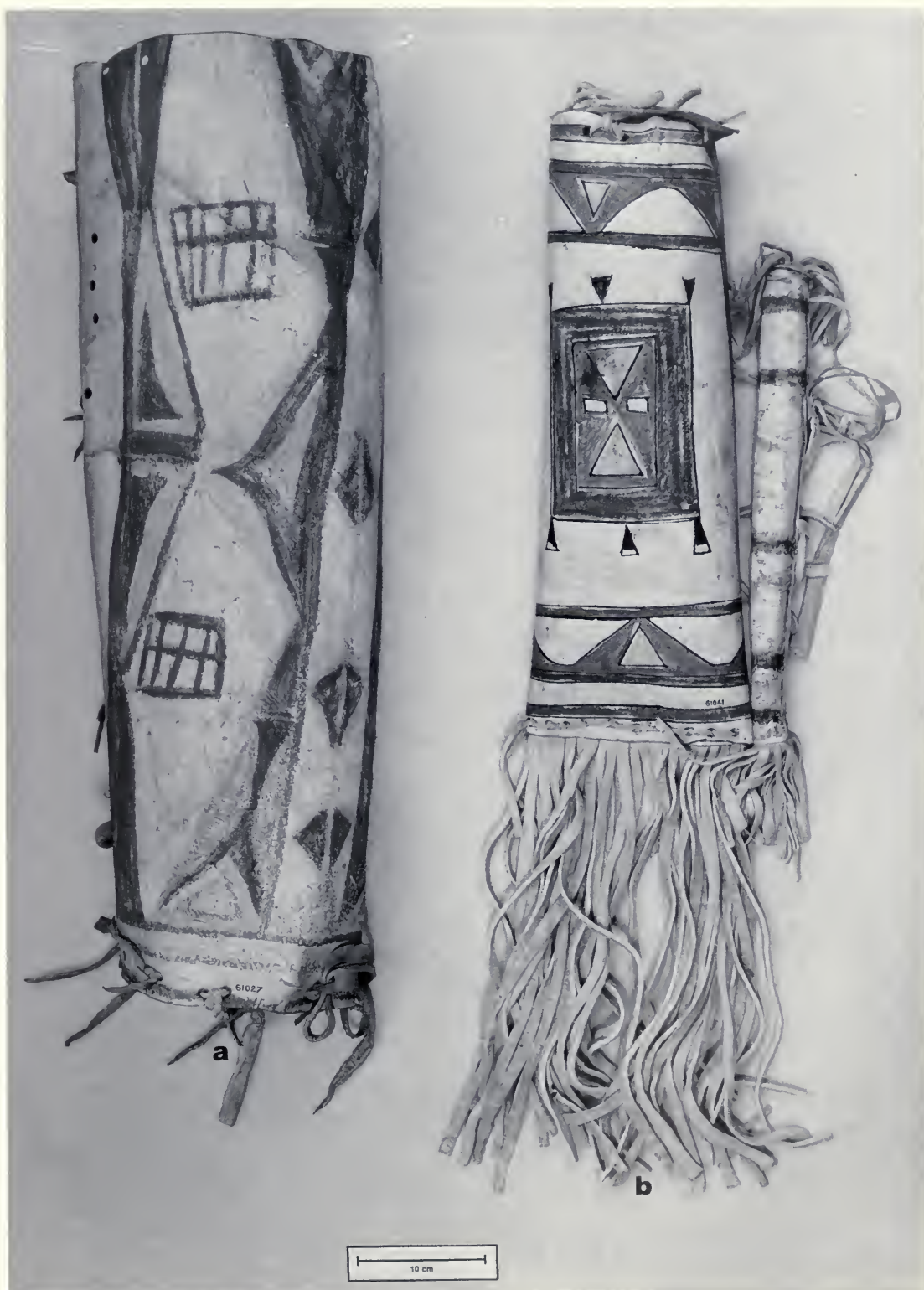


FIG. 8. a, parfleche (61027); b, parfleche (61041-1,2) (FMNH neg. no. 112986).





FIG. 9. a, basketry water bottle (60947); b, basketry water bottle (60956); c, basketry water bottle (60938) (FMNH neg. no. 113070).

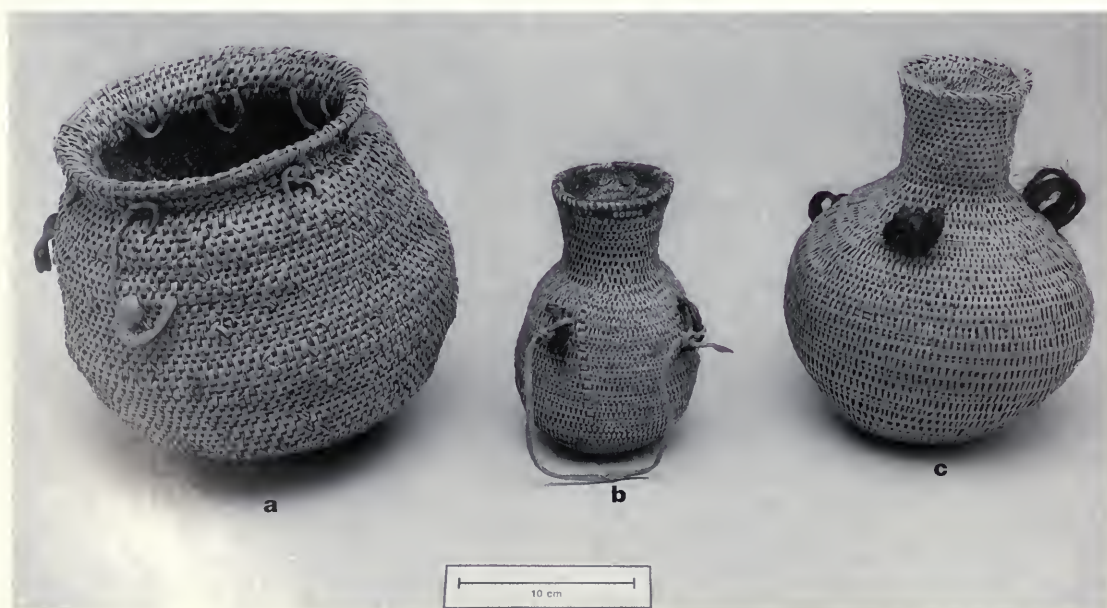


FIG. 10. a, berry basket (61009); b, basketry water bottle (60996); c, basketry water bottle (60968) (FMNH neg. no. 113071).



FIG. 11. **a**, bag (60963); **b**, bag (61028) (FMNH neg. no. 113075).



FIG. 12. a, pouch (61031); b, pouch (61032); c, pouch (60940); d, pouch (60941); e, pouch (60942); f, pouch (61034); g, pouch (60999); h, pouch (60994) (FMNH neg. no. 113072).



FIG. 13. Bow loom (60943) (FMNH neg. no. 113069).





FIG. 14. a, meat platter (60991); b, bowl (60950) (FMNH neg. no. 113073).



FIG. 15. a, cup (61042); b, ladle (60985) (FMNH neg. no. 113074).



FIG. 16. **a**, cup (60948); **b**, ladle (60949) (FMNH neg. no. 113068).





FIG. 17. **a**, woman's half-leggings (60946-1,2); **b**, woman's moccasin-leggings (61033-1,2) (FMNH neg. no. 112999).

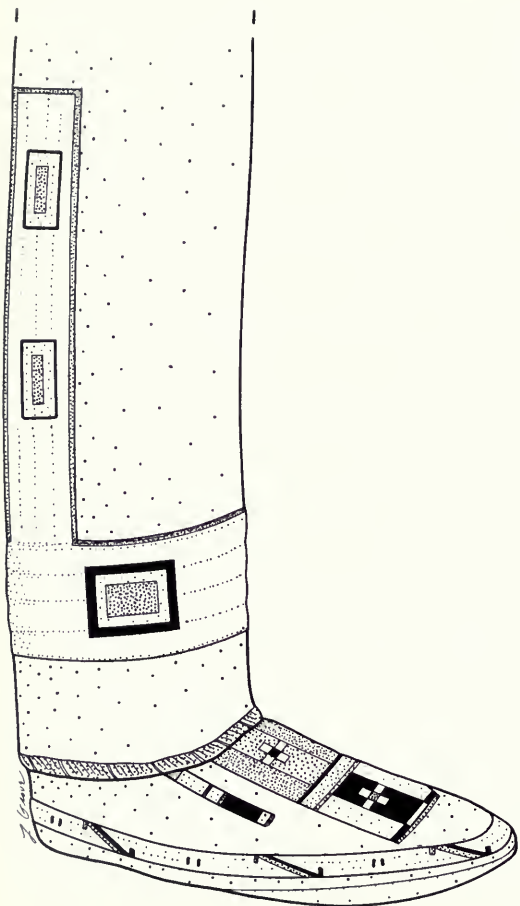


FIG. 18. Woman's leggings (60970-1,2); moccasins (61020-1,2).

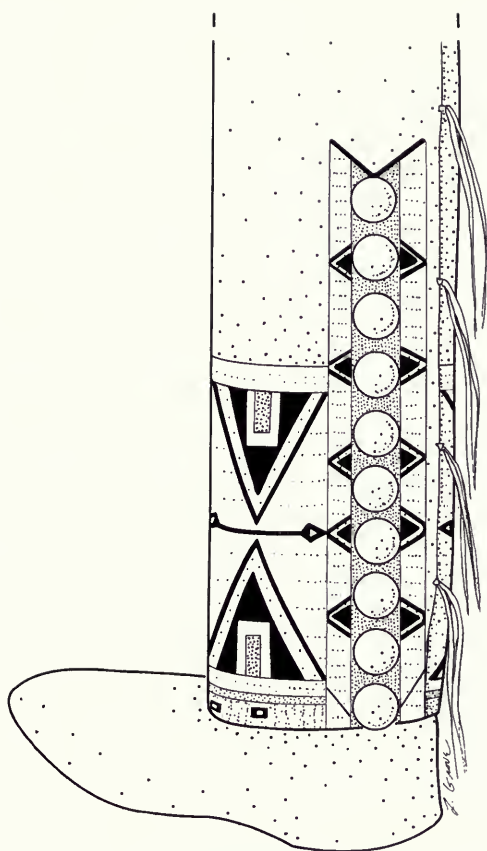


FIG. 19. Woman's leggings (61015-1,2).



FIG. 20. Man's leggings (60976-1,2) (FMNH neg. no. 113000).

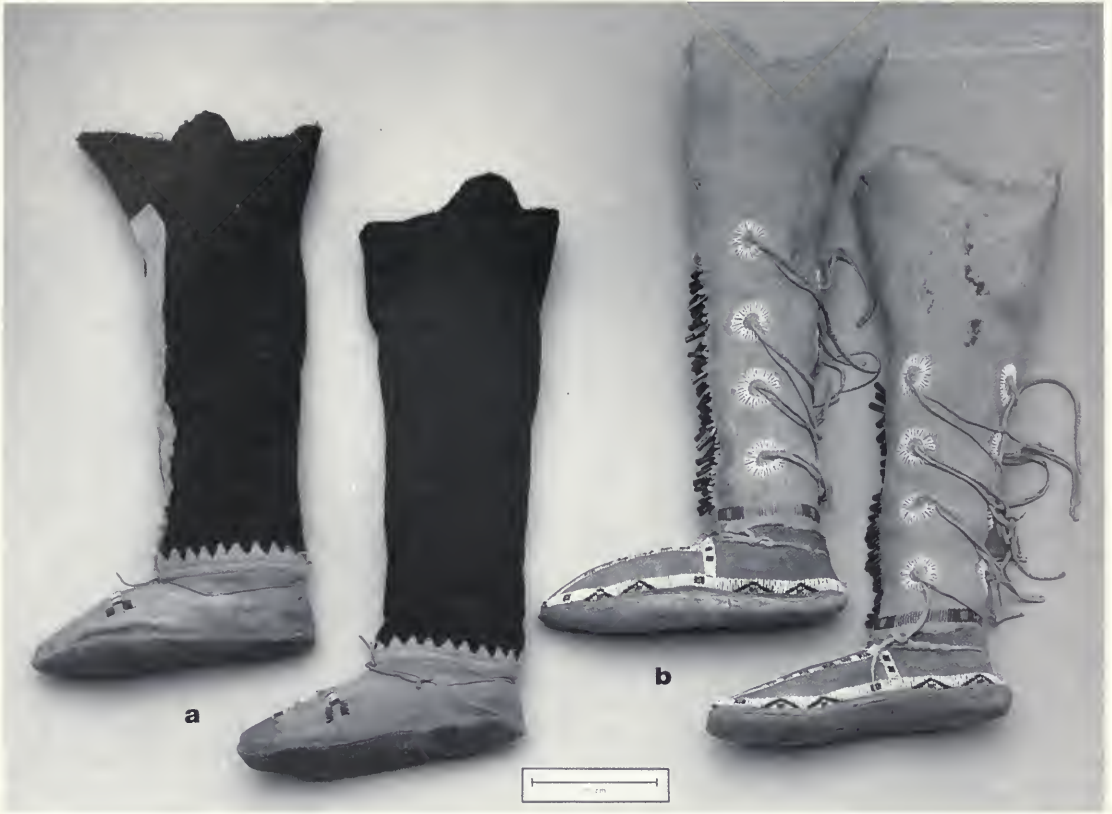


FIG. 21. **a**, woman's moccasin-leggings (60954-1,2); **b**, woman's moccasin-leggings (61039-1,2) (FMNH neg. no. 112998).



FIG. 22. **a**, moccasins (60953-1,2); **b**, moccasins (60988-1,2) (FMNH neg. no. 112995).





FIG. 23. **a**, moccasins (60997-1,2); **b**, moccasins (60981-1,2) (FMNH neg. no. 112996).

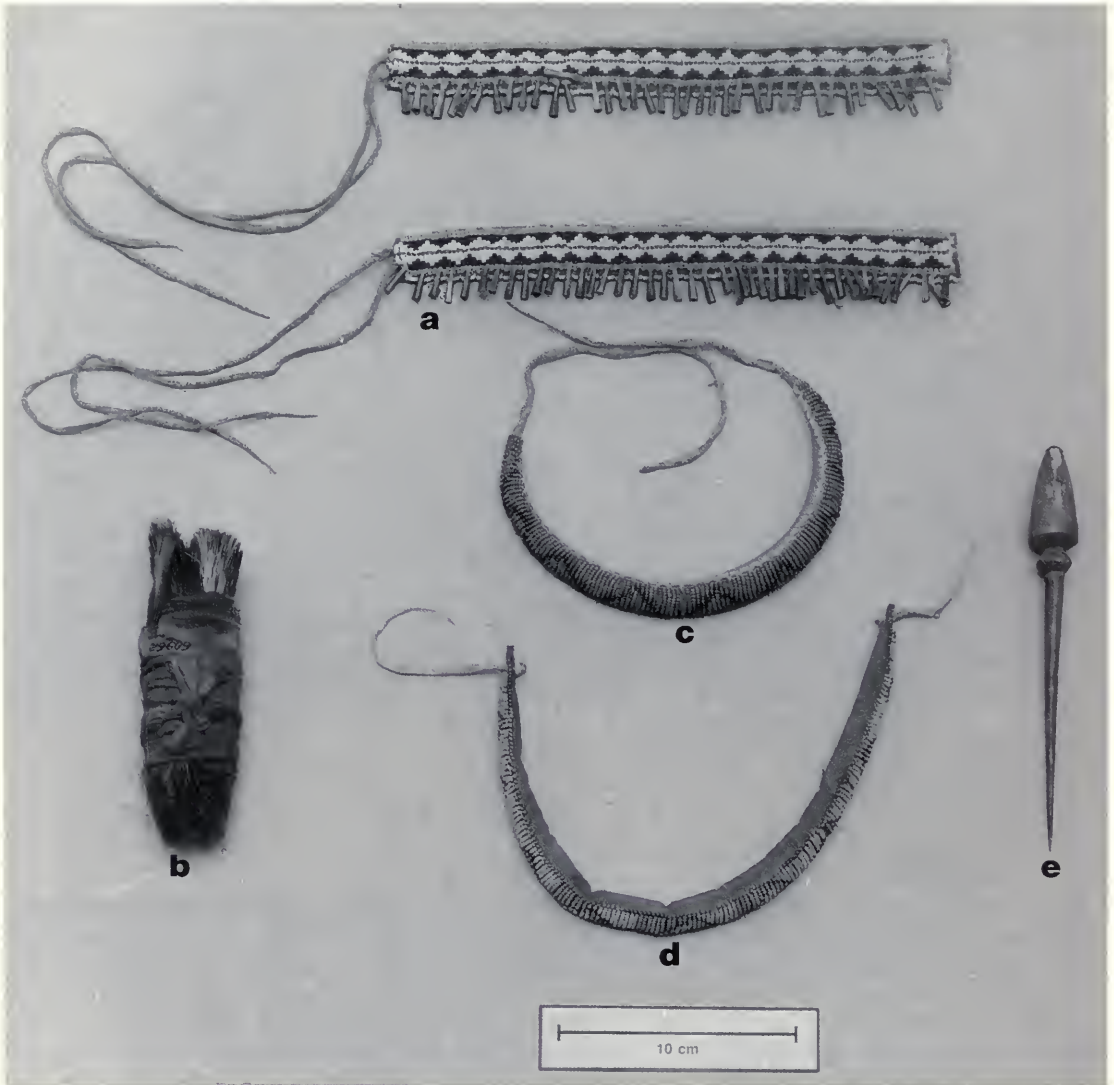


FIG. 24. a, armbands (61030-1,2); b, porcupine hair brush (60962); c, necklace (60977); d, necklace (60978); e, hair parter/colorer (60993) (FMNH neg. no. 112997).

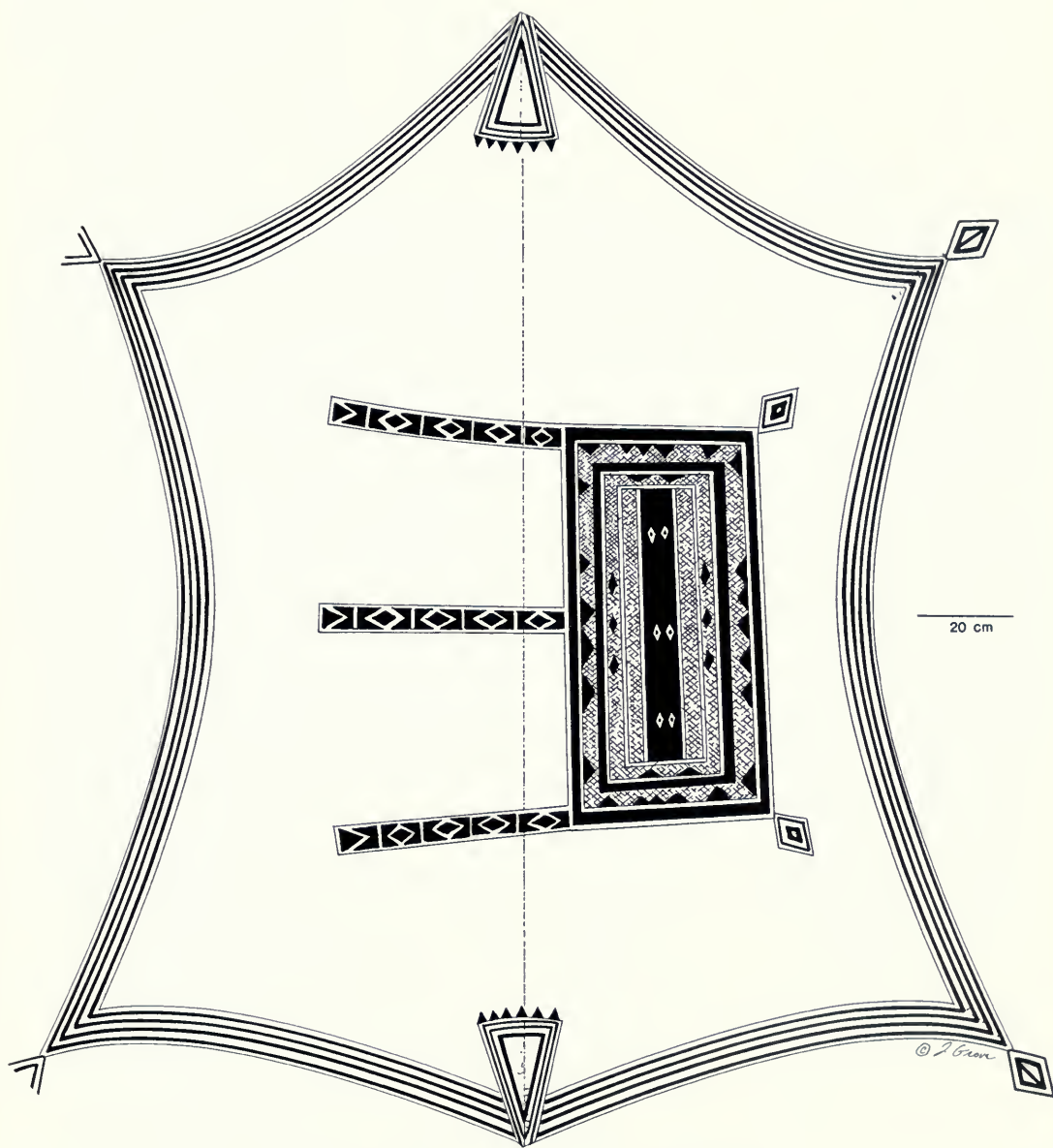


FIG. 25. Painted designs on buffalo robe (60964).

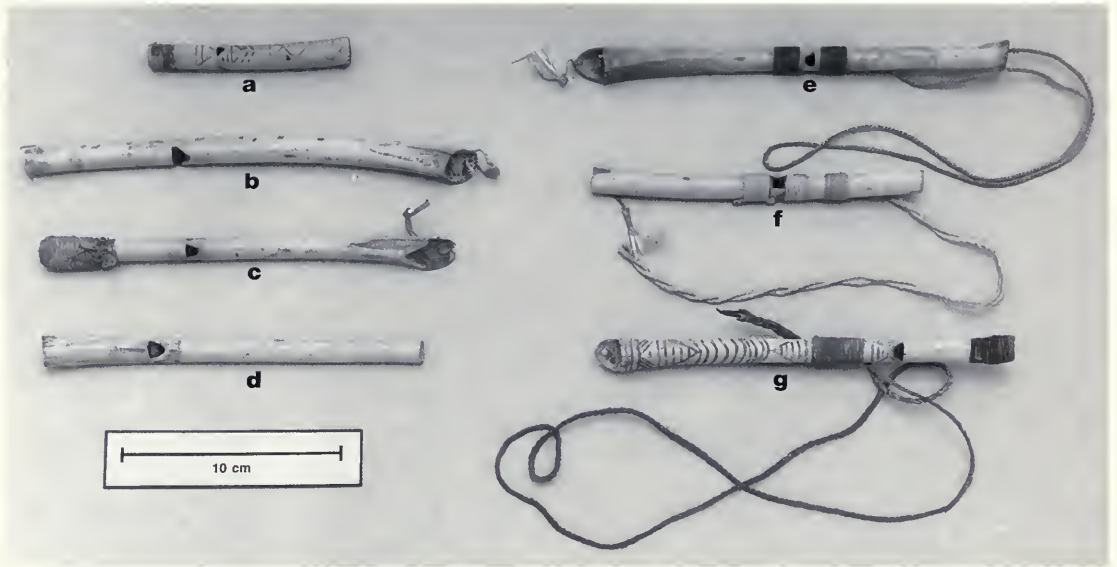


FIG. 26. **a**, whistle (61037); **b**, whistle (60958); **c**, whistle (61024); **d**, whistle (61025); **e**, whistle (61016); **f**, whistle (61026); **g**, whistle (61014) (FMNH neg. no. 113063).



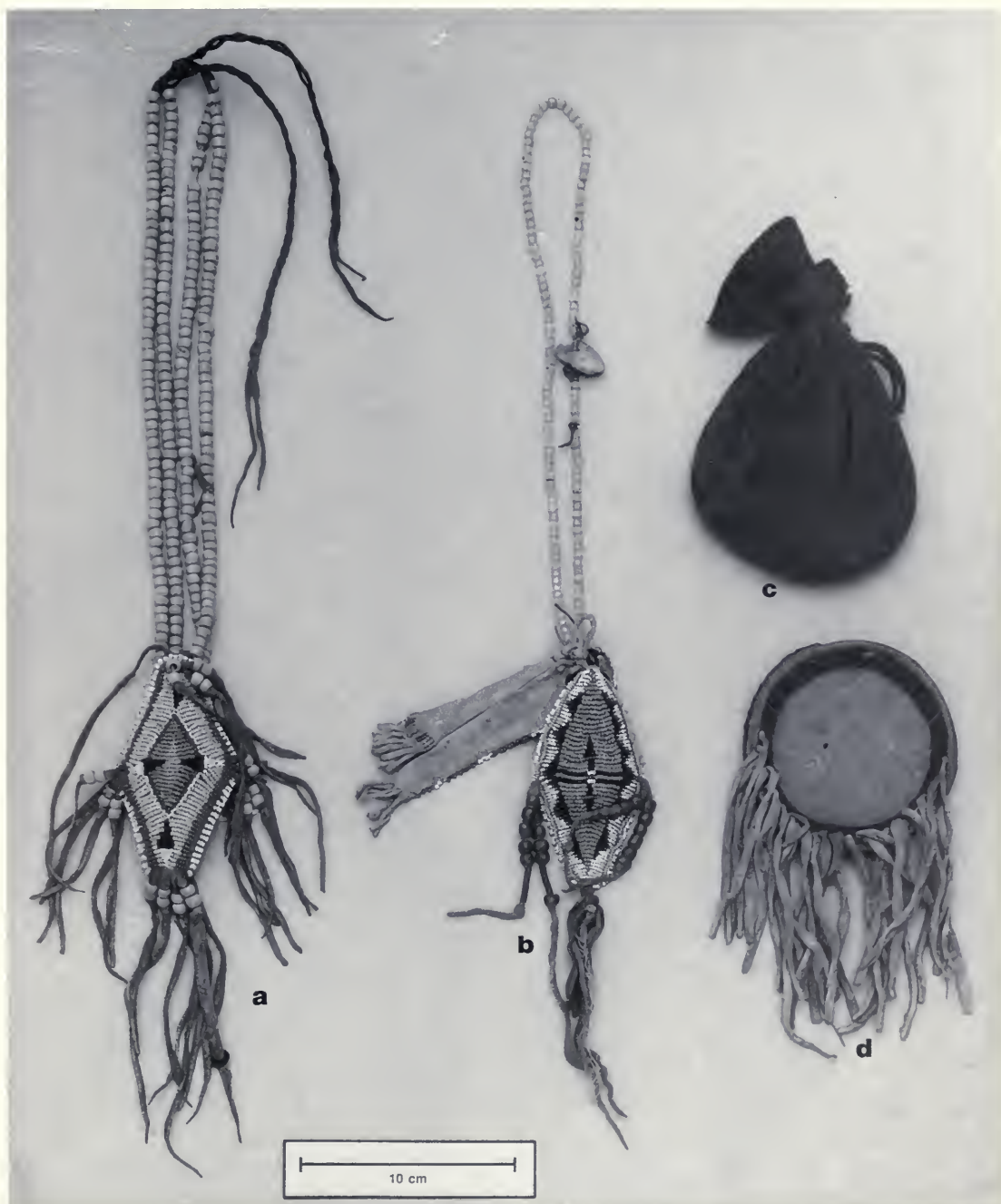


FIG. 27. **a**, navel cord case (61007); **b**, navel cord case (61008); **c**, pouch containing red pigment (60951); **d**, toy or model shield (61013) (FMNH neg. no. 113067).

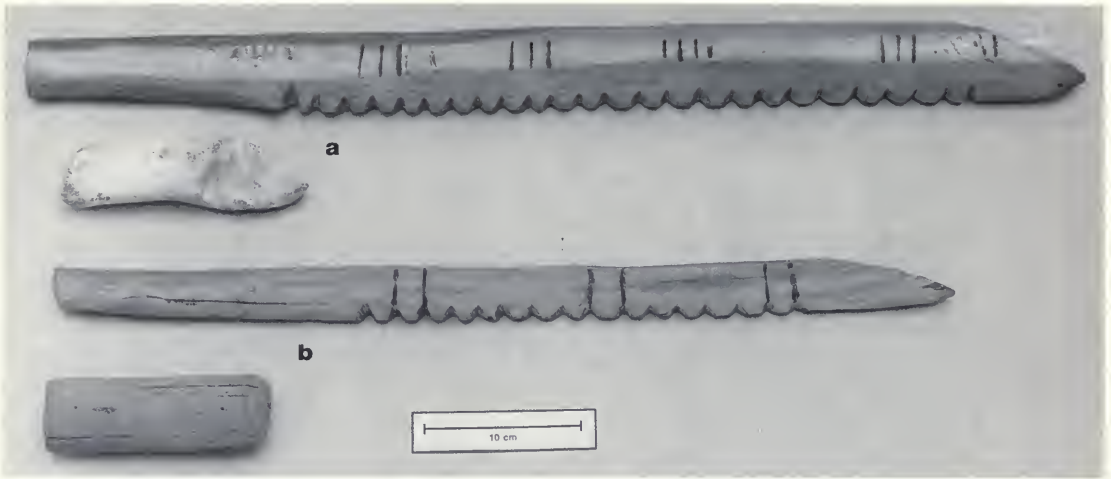


FIG. 28. a, rasp (61017-1,2); b, rasp (61012-1,2) (FMNH neg. no. 113066).

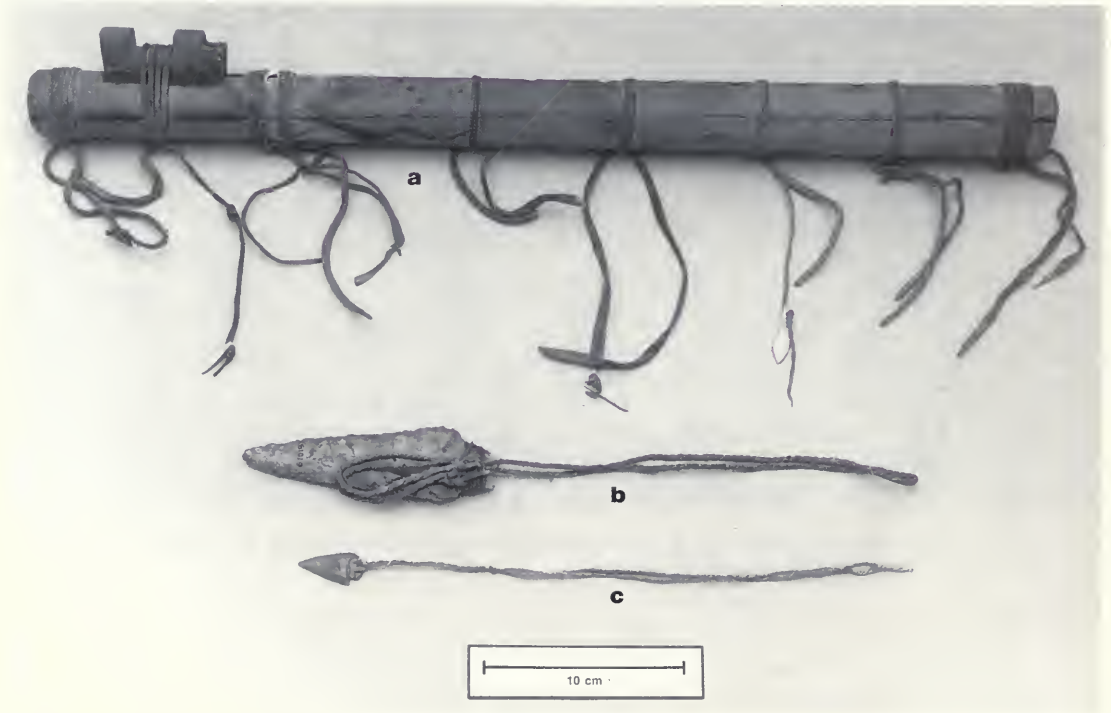


FIG. 29. a, flute (61022); b, arrowhead charm (61019); c, arrowhead charm (60995) (FMNH neg. no. 113062).



FIG. 30. Model shield with cover (61001) (FMNH neg. no. 113065).





FIG. 31. Headdress (?) (61018) (FMNH neg. no. 113064).





FIG. 32. a, stick dice (61005-1-4); b, handgame bones (61029-1-4); c, stick dice (61021-1-4); d, handgame bones (60960-1-4) (FMNH neg. no. 113078).

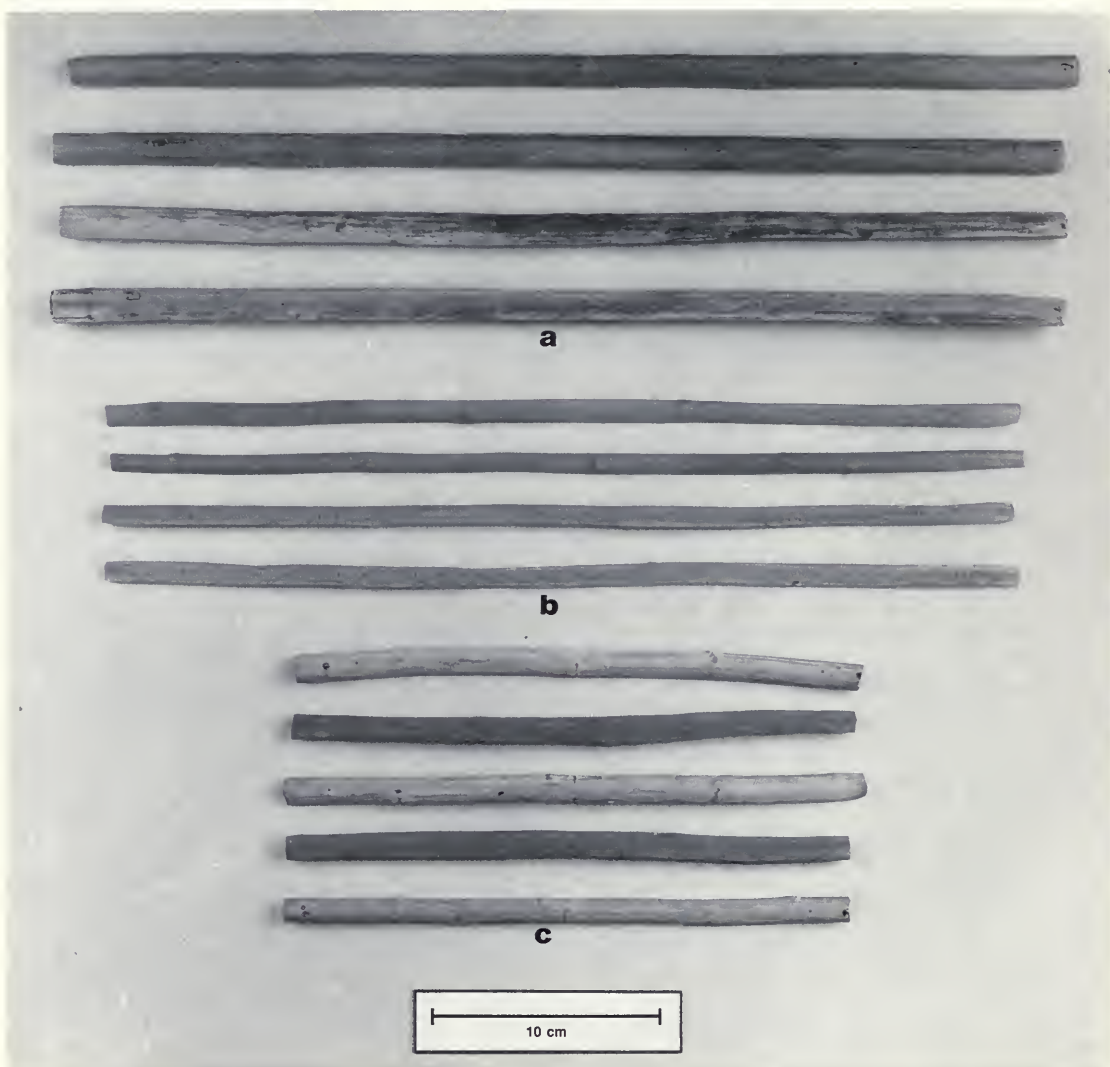


FIG. 33. **a**, counter sticks (61044-1-4); **b**, counter sticks (60146-1-4); **c**, counter sticks (61002-1-5) (FMNH neg. no. 113077).

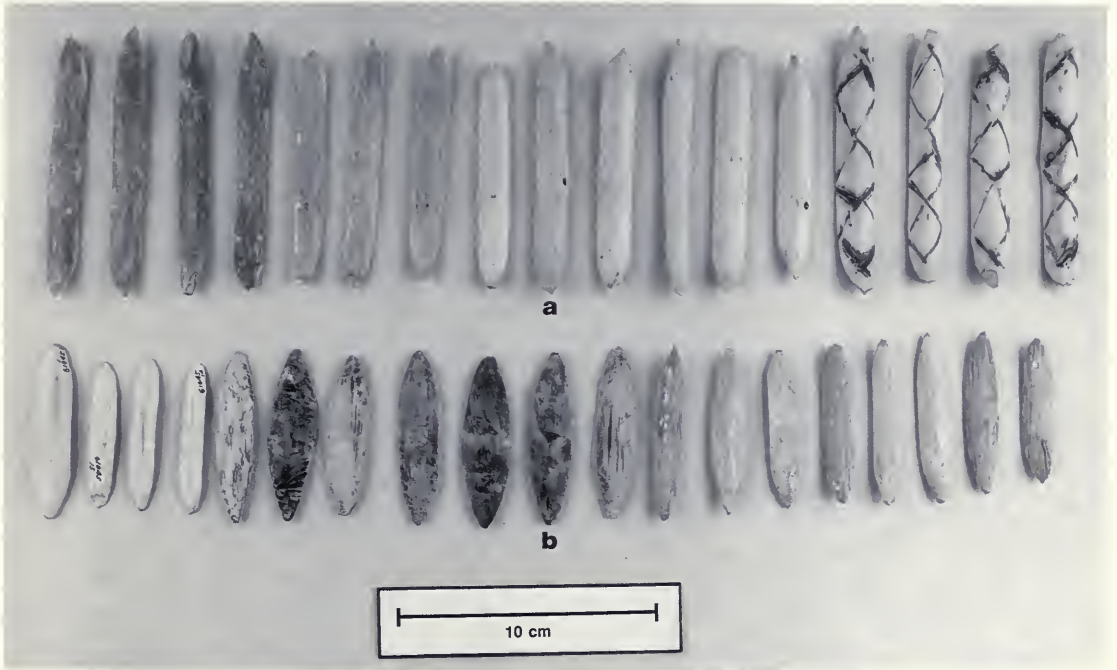


FIG. 34. **a**, basket dice (61003-1-17); **b**, basket dice (61045-1-19) (FMNH neg. no. 113076).



FIG. 35. **a**, shinny stick (61040); **b**, shinny stick (60966) (FMNH neg. no. 113081).





FIG. 36. **a**, quirt (60986); **b**, quirt (60959); **c**, shinny ball (61004); **d**, shinny ball (61047); **e**, shinny ball (60971) (FMNH neg. no. 113079).



FIG. 37. **a**, juggling balls (61006-1-3); **b**, juggling balls (61000-1-3); **c**, juggling ball (60983); **d**, sling (61010); **e**, "bone implement" (61038); **f**, bull-roarer (60974) (FMNH neg. no. 113080).

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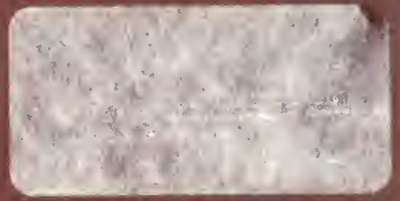
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